ŚIVA PURĀṆA

A POETIC ANALYSIS

B. PATNI

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1980

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Preface

The Purāṇas have nurtured Hinduism and Indian culture throughout the ages. What perhaps has remained unheeded or rather unexplored is the fact that these ancient treatises have provided a rich legacy to the embellished poetry of Sanskrit literature. The well-known Kāvyas including the refined plays and prose-works are indebted to the Purāṇas for their theme and style. Therefore, an attempt has been made in the present work to bring out a poetic analysis of the SP which unlike various other Purāṇas has its own literary appeal.

However, the SP had been subjected to interpolations and therefore has assumed the present encyclopaedic nature. As such, the Purāṇa presents a picture of Śaiva compendium which synthesises the various branches of the Śaiva theology in a remarkable manner. The above feature of the Purāṇa, therefore, has been discussed in two chapters which form the Introduction of the present work. The first chapter deals with this synthetic Śaivism which provides the SP its independent place among the Śaiva Purāṇas. The second chapter is developed around the popular theme of the SP. i.e. the emergence of the Śiva-Linga which occurs five times in the Purāṇa itself. The esoteric nature of the Linga in the Śaiva Purāṇas, the Yakṣa of the Kenopaniṣad and the Skambha of the Atharva Veda are identical and point to certain common features.

The third chapter consists of certain striking imageries which have found expression through the various figures of speech in the Purāṇa. The fourth chapter deals with prosody or employment of suitable metres for various expressions. The fifth chapter brings out the language and style of the SP. The Pārvatī Khaṇḍa of the Rudra Saṃhitā of the SP is rich in certain expressions which have very often a verbal resemblance with those of Kālidāsa. A list of such similar occurrences from the Purāṇas and the relevant lines of Kālidāsa has been given for comparison. Besides this, two exhaustive lists of

striking imageries and some notable metres have been added as Appendix A and Appendix B respectively at the end of the book for the purpose of reference. The sixth chapter deals with the date of the SP. As per the various internal and external evidences, the Purāṇa has been placed between seventh and eighth centuries A.D., excluding the interpolations, which seem to belong to the later period.

The poetry constitutes a number of elements such as Rīti (style), Guṇa (essential qualities of poetry), Dhvani (suggested sense) with Rasa (the main sentiment) as the essence besides the ones dealt with in the present work. In fact, the above requisites of a Kāvya are invariably present in a fine piece of poetry or for that matter in an exquisite image. In the absence of Rasa and Dhvani, an image would be lifeless and unappealing. Therefore, the subject matter of the present work includes more or less all the above mentioned qualities of a poem, though not discussed separately.

The first two chapters are mainly based on the SP of the Calcutta edition with Sārabodhinī commentary edited by Pañcānana Tārkaratna. This edition presents a comprehensive view of Śaivism and deals with its various aspects more clearly than the other editions. This necessitated the above edition for the two introductory chapters.

The subsequent four chapters dealing with the poetic analysis of the text are based on the Venkateśvara edition, Bombay. The above edition, which has different reading in various contexts, provides a better perspective for a poetic analysis of the Purāṇa as compared with the other editions. Hence, the Venkateśvara edition was preferred for the remaining four chapters.

The principles of truth and goodness, for which the Purāṇas have stood ever since, represent their cultural aspect. The aesthetic appeal which is experienced in the numerous passages scattered over the entire Purāṇic literature, stands for their literary aspect. The SP through its varied material has stood for the synthesis of both these aspects.

12.8.1980 —B. Patni

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Abbreviations

Hariv.	Harivamśa Purāṇa
GEI.	Great Epic of India
Kāvya Prk.	Kāvya Prakāśa
Mbh.	Mahābhārata
Nir.	Nirukta
Pāraskara G.S.	Pāraskara Gṛihya Sūtra
RV.	Ṛig Veda
SP.	Śiva Purāṇa
Ups	Upaniṣads
Y. Veda	Yajur Veda

1

ŚAIVISM OF THE ŚIVA PURĀṆA

THE cult of Śaivism is composite in nature unlike the homogeneous Vaiṣṇavism. If the latter goes back to the Vedas for its origin, Śaivism goes further back to the period of Indus Valley civilisation where the concept of Śiva as the Lord of creatures (Paśupati) and the propagator of Meditation may be clearly discerned from the available sources therein. Numerous schools pertaining to Śaivism such as that of Pāśupatas have emerged as early as the time of the Yajur Veda and this practice is followed even after the period of the Purāṇas. As such, during the epic and the Purāṇic period, the Śaiva theology had gained ground as a significant system very much on par with Vaiṣṇavism.

The SP envisages a pleasant co-mingling of the varied streams of thought revolving round the Śaivism of the Purāṇic period. During this time, a number of Śaiva Upaniṣads seem to have cropped up. There is a good deal of exchange of material between the SP and these Saiva Ups—the Jābāla, the Atharva'siras and the Atharva'sikhā Ups. The first two Ups have been referred to in the SP. This is enough to prove that the SP was gradually assuming the nature of a Śaiva compendium.

It is essential to compress the vast material of Śaivism available in the SP, so that a clear image of the entire system is obtained. Therefore, the varied material is grouped under

two broad headings forming an important subject of the Purāṇa—the Pāśupata Yoga and the Śaivism of the SP.

Excluding the Pāśupata Yoga, which will be dealt with separately in the present context, the various Śaiva principles which come within the scope of Śaivism of the SP, though scattered over the entire Purāṇa, are found mainly concentrated in the three Samhitās—the Kailāsa, the Umā and the first and the second part of the Vāyavīya Samhitā of the SP. The Śaivism as gleaned from the above three and the rest of the Samhitās of the SP may be classified under the following headings—

1. Monistic Śaivism (Advaita Śaivaveda)
2. Śaivism—the quintessence of the Āgamas and the Vedas (Śrauta—Aśrauta)
3. Śiva Tattva of 26 categories (Ṣadvimśaka)
4. The concept of the Linga and Praṇava (Lingodbhava)
5. The sixfold categories of the universe (Ṣadvidhārtha-parijñāna)
   (i) Mantra
   (ii) Yantra
   (iii) Devatārtha
   (iv) Prapañcārtha
   (v) Guru-Rūpa
   (vi) Siṣyātmarūpa
6. Sixfold classification of the universe (Ṣadadhvakathana)
   (i) Sabdātmikā Bhūti—Mantra, Pada, Varṇa,
   (ii) Arthāmikā Bhūti—Bhuvana, Tattva, Kalā
7. The speculations on Pratyabhijnā system.

Out of the topics enumerated above, number 4 has been discussed in a separate chapter. The rest along with the Paśupata Yoga, have been dealt within this chapter.

The References to the various Śaiva Schools in the 'Siva Purāṇa

The SP has mentioned a number of Śaiva Schools in the various Samhitās out of which the most prominent are the following four—the Siddhānta Mārgins, the Pāśupatas, the

Mahāvratadharas and the Kāpālikas[1]. It has been mentioned there that the Śaiva Siddhāntins observe the authority of the Śaivāgamas headed with Kāmikāgama. The Pāśupata Śaivism is held in the highest esteem among the various Śaiva sects and is called Pancārthavidyā, a school based on the well-known five principles[2]. These five principles as given in the Sarva Darśana—Sangraha of Mādhavācārya are—Kārya, Kāraṇa, Yoga, Vidhi and Dukhānta[3]. The Mahāvratadharas—those having great vows are probably Kālamukhas who observe strange and difficult disciplines. Kāpālikas are also extremist Śaivas like the Mahāvratadharas.

According to the Vāyavīya Uttara of the SP, Śaivas and Māheśvaras seem to be two prominent sects which probably have given rise to the various offshoots[4]. The Śaivas give prominence to knowledge whereas the Māheśvaras extol action. As knowledge and action are mutually inter-dependent, Śaivas and Māheśvaras also exist on mutual dependence. Therefore, the difference between the two is only external.

As per the other Sanskrit texts, there existed some more Śaiva schools which are not mentioned in the SP. According to the Sarvadarśanasangraha of Mādhava, there were five such contemporary schools which were well known. These are—the Pāśupata, the Śaiva, the Pratyabhijnā, the Raseśvara and the Aulukya[5] (Vaiśeṣika Darśana). The Śankaravijaya, a biography of Śrī Śankarācārya by Ānandagiri, cites six different Śaiva sects besides the Kāpālikas who held their sway in ancient Ujjayinī. These Śaiva sects as enumerated in the above text are as follows—the Śaivas, the Raudras, the Ugras—holding Damaru in both the hands, the Bhattas—

1. Śaivāh Siddhāntamārgasthāh Śaivāh pāśupatāstathā
   Śaivā mahāvratadharāh Śaivāh Kāpālikāh Pare.
   SP Vāya Uttara, 24.177
2. Atha Vidyā parā Śaivī Paśupāśavimochinī
   Pancārthasanjnitā Divyā paśuvidyābahiṣkritā. Ibid, 169.
   Śaivāgamāśca ye cānye Kāmikādyāścaturvidhāh
   Śivābhyāmaviśeṣeṇa Satkrityeha Samarcitāh. Ibid. 170.
3. Mādhava : Sarvadar'savasangraha, p. 146-147.
   Samvat 1982, Bombay.
4. Śaivā Māheśvarāścaiva Jñānakarmaparāyaṇāh,
   SP. Vāyavīya. Uttara 24.173
5. Mādhava : Sarvadarśansangraha, p. 144-200, Samvat 1982, Bombay.

wearing the sign of Linga on the forehead, the Jangamas—having Triśūla mark on the chest and a Linga of stone on the head, and lastly the Pāśupatas conspicuous for marks of Linga on the forehead, the two arms, the chest and the navel[1].

According to Ānandagiri, Śankarācārya encountered the Kāpālikas in Ujjayinī while on his way to the North of India[2]. This corroborates the fact that even in Śankaras' time there existed more than half a dozen Śaiva sects in India. The Sarvadarśanasangraha does not mention the Siddhānta school, though the Śaiva School enumerated in the above text covers all the requisites of the Siddhānta system[3]. The Śankaravijaya of Ānandagiri does not cite the Siddhānta and the Pratyabhijnā systems, which being the schools highlighting philosophy are not characterised by any sectarian peculiarity as observed in the schools enumerated above.

The Sanatkumāra Samhitā of the SP (Calcutta edition) gives a list of nine various Śaiva schools probably synchronising with the period when the Samhitās of the SP were finally edited. These are—Ekadaṇḍa (bearing one staff), Tridaṇḍa (bearing a wooden trident), Hamsavratadhara (the Śaivas having the realisation of identity between the self and the Supreme Śiva), Śaivas, Pāśupatas, and Kāpālikas[4]. The Sanatkumāra Samhitā also mentions the Siddhānta system which is not separately enumerated by Ānandagiri[5]. It seems that between the 9th and 10th centuries A.D., all the above Śaiva systems had already developed. The Sanatkumāra Samhitā roughly belongs to this period.

The Pāśupata System

The Pāśupata system as gleaned from the SP is two-fold—the Pāśupata Vrata (ritualism) and the Pāśupata Yoga

1. Ānandagiri: Śankaravijaya, p. 21, Bibliothaca Indica, Calcutta, 1868.
2. Tasmāt purāduttaramārgagāmī Śrīśankarācāryaguruh Saśiṣyah.
   Sa Ujjayinyākhyapuram dadarṣa kāpālikācāraparaih Sametam.
   Samkaravijaya, p. 138.
3. Mādhava: Sarvadarśanasangraha, p. 154-161.
4. SP. Sanatkumāra, Sam. 41, 18-19.
5. Kathayāmi ca Viprendra Śivasiddhāntaniścayam.
   S.P. Sanatkumāra, Sam. 57.9

(Philosophy)[1]. The Pāśupata Yoga is also called Māheśvara Yoga[2]. The above two though representing two different aspects of the Pāśupata cult—Vrata and Yoga signifying action and knowledge respectively, are mutually interdependent and have a common goal—the attainment of the state of Paśupati. The Pāśupata vrata and the yoga are both based on the Śruti[3]. This has relevance to the two-fold classification of the Śaivāgamas—one based on Śruti and the other independent of it. The 28 Āgamas headed with the Kāmika fall in the latter category.

The system named after Paśupati (the supreme lord of the individual souls) was developed by the following four Yogācāryas—Ruru, Dadhīca, Agastya and Upamanyu[4]. The Vāyavīya Uttara of the SP, mentions these four names with little variation. Here 'Siva' occurs in the place of Upamanyu and 'Guru' has been inserted in the place of Ruru. It is quite likely that Guru is the later substitute for Ruru—an ancient Yogācārya mentioned in the Śaiva Purāṇas and the Śaivāgamas[5]. Since the system leads one to the absorption (Yoga) into Paśupati, it is called Pāśupata Yoga[6].

An interesting account in the commencement of the

1. Vratam Pāśupatam Śrautamatharvaśirasi Śrutam.
   + + + SP. Vāyavīya Pūrva, 29.2
   Yogah pāśupato yasya mayā te Parīkīrtitah.
   Vratam pāśupatam yasya so'pi tatra Pravartate.
   SP. Sanatkumāra, 55.9
   also SP. Vāyavīya, Uttara 9.20.
2. SP. Sanatkumāra, 57.45.
3. Śrutisāramayo yastu Śatakotipravistarah
   Param paśupatam yatra vratam Jñānancā kathyate.
   SP. Vāyavīya Pūrva 28.13
   Also Ibid, 14-18.
4. Sankshipyāsya pravaktāracatvārah paramarṣayah
   Rururdadhīco'gastyaśca Upamanyurmahāyāśāh.
   SP. Vāyavīya Pūrva 28.15
5. Pravartitam ca talloke Niyogātparameṣthinah
   Mayāgastyena Guruṇā dadhīcena Maharṣinā.
   SP. Vāya. Uttara. 8.42.
   Raurvāgama. Vidyapāda 1.1-5.
6. SP. Vāyavīya Pūrva. 28.13, 17-18.

Vāyavīya Pūrva of the SP throws some light on the origin of the Pāśupata system. The sages asked Vāyu as to how Krisṇa had obtained Pāśupata Vrata from Upamanyu. In reply, Vāyu explained that Śūlapāṇi, from whom all the knowledge of the world had originated appeared before Brahma in the Śveta Lohita Kalpa as Śveta Muni. The latter imparted divine knowledge to Brahmā as a boon for his penances. Brahmā classified that knowledge into three broad streams—Pati, Paśu and Pāśa and narrated it to Vāyu who imparted it to the sages[1]. According to the Vāyavīya Uttara, Śiva as Śrikantha had granted the Pāśupata Jñāna to Pārvatī on the Mandara mountain. The same was imparted to Krisṇa by Upamanyu.[2] In the commencement of the Umā Samhitā again Upamanyu is the authority to narrate Pāśupata Yoga to Krisṇa[3].

According to the Linga P. the gods went to the Kailāsa mountain to learn the Pāśupata ritual from Śiva who kindly imparted it to the aspirants. Here again, the Pāśupata ritual is based on the vedic and non-vedic principles as in the SP[4]. The Skanda P. has held the same view regarding the Pāśupata cult.[5]

The Vāyu P., however, has a different account which explains the vedic and Tantric origin of the Pāśupata cult and the reason for the system to be so broad-based. According to this account Śiva appeared before Dakṣa Prajāpati after being propitiated by the latter and gave him the boon of the Pāśupata Vrata. The above ritual was granted to Dakṣa in

1. SP. Vāyavīya Pūrva, 1.7.
2. Devyai Devena kathitam jñānam pāśupatam param
   Tadeva pṛiṣṭam Krisṇena Viṣṇunā Viśvayoninā.
   + + + +
   Yathopadiṣṭam Krisṇāya munināpyupamanyunā.
   SP. Vāyavīya Uttara 2. 2-5.
3. SP. Umā 1.
4. Linga P. 80-81. Jīvānanda Vidyāsāgara, Calcutta.
5. Dharmah pāśupatah śreṣṭhah skandena pratipāditah.
   Śuddhā pañcāksarī vidyā prāsādī tadanantaram.
   Ṣadakṣari tathā vidyā prāsādasya ca dīpikā.
   Skandāttat samanuprāptamagastyena mahātmanā.
   Skanda P. Māheśwara 8. 43-45

order to free him from the sins. The Pāśupata ritual according to Śiva is an essence of the Vedas, the Sānkhya and the Yoga, which sometimes conformed to the rules of the Varnāśram occasionally following its own course[1]. This certainly explains that the Pāśupata Vrata or Yoga was a cult which was founded on certain ideals chosen from the Vedic and the non-Vedic texts.

According to the Śamkaravijaya of Ānandagiri Śankārcārya had encountered the Pāśupatas on his sojourn to the north of India[2]. The poet Bāṇa in the Kādambarī and Bhavabhūti in the Mālatīmādhava have made references to the Pāśupata cult.[3] Hiuen-Tsang was familiar with the Pāśupatas as deduced from his references to them in his travelling records[4]. The Pāśupata cult had developed as a full-fledged system in the period of Kaundinya (Rāśīkara) during the early centuries of the Christian era[5]. The Pāśupata Sūtra of Kaundinya has admitted the validity of the above system, the initiation into which was first sought by Indra[6].

The fact that the Pāśupata system was a very ancient cult is established by various external evidences available in the Mbh and the other texts. The Mbh places the Pāśupata system on

1. Vedān ṣaḍangānuddhṛitya sānkhyān yogānścā kṛitsnaśah
   Tapaśca vipulam taptvā duścaram devadānavaih.
   Arthairdaśārdha sanyuktairgūdhamaprājñanirmitam
   Varṇāśramakritairdharmairviparītam kvacitsamam
   Śrutyarthairadhyavasitam paśupāśavimokṣaṇam
   Sarveṣāmāśramāṇāntu mayā pāśupatam vratam
   Utpāditam śubham dakṣa sarvapāpavimokṣṇam.
   Vāyu P. Upod. 30. 291-293, Vank Ed. Bombay

2. Ānandagiri: Śankaravijaya, p. 21, Bibli India, Calcutta, 1868.

3. Bhandarkar RG: Vais. Saivism and Minor Rel. Sys. p. 118.

4. Ibid., p. 117.

5. Pāśupata Sūtras—Trivandrum Sanskrit Series, No. CXLIII, 1940. See the Intro. p. 12, according to which Kaundinya, the commentator of the above work is shown to have belonged to the 4th to the 6th cen. A.D.

6. Indro vā agre asureṣu pāśupatamacarat,
   Sarvaviśiṣṭoyam panthāh. Pāśupata Sūtras 4. 10. 16.

par with the Vedas[1]. The Jaina and the Bauddha texts display a vivid awareness of the Pāśupata cult which must have been established as a well-developed philosophical system a couple of centuries before the Christian era— the period when these texts were written down[2]. From the above it stands without doubt that Pāśupata cult of the SP is as old as the Yoga Philosophy of the Yoga Sūtra and the Yogavāsiṣṭha. The Pāśupata Yoga and the Yoga philosophy are equally authentic and had a separate existence from the early period is confirmed by the evidence of the Mbh again. The epic enumerates Yoga and the Pāśupata system separately on two occasions[3].

While the word Yoga was closely associated with the Pāśupata system, adverse remarks for Sānkhya indicate antagonistic views of the Śaivas towards the atheistic followers of Sānkhya. The Kailāsa Samhitā has a verse condemning the Kāpila Sāstra.[4] This certainly must be meant for Kāpila—the propagator of Sānkhya, not for the one—the propounder of Yoga. The Yogācārya Kapila is acclaimed as a Śaiva worthy to be enumerated with the renowned Śaivācāryas such as Sanatkumāra etc.[5]

The Propagators of the Pāśupata System

It seems that Nakulīśa or Lakulīśa as it occurs in some texts was the founder of this system. Mādhava has made a mention of the Nakulīśa Pāśupatas in his Sarvadarśanasaṅgraha[6]. According to the SP., Lakulin was the last of the 28

1. Sānkhyam yogah pāncarātram vedāh pāśupatam tathā
   Svayam pramāṇānyetāni na hātavyāni hetubhih.
   Mbh. Śānti, 336. 10-11
2. Bhandarkar RG: Vais Saivism & Minor Rel. Sys. p. 121.
3. Mbh. Śānti 336. 10-11; Ibid, 349. 64-68.
4. Kāpilādiṣu śāstreṣu bhramantyadyāpi te'dhamāh.
   SP. Kailāsa. 10.101
5. Kapilo yogasiddhastu siddhah pancaśikhastathā.
   + + + + SP. Kailāsa 58.50
   Atah kritvā mahāyogam yoginah kapilādayah.
   Onkāram paramam Brahma nirvikalpamupāsate. Ibid., 55.44
6. Mādhava: Sarvadarśana Sangraha, p. 144-200. Samvat 1982, Bombay.

Yogācāryas of Śaivism[1]. He is referred to as an incarnation of Śiva in a place known as Kāyāvatāra[2]. The Venkateśvara edition of the SP. has referred to him as a contemporary of Dvaipāyana Vyāsa and Sri Krisṇa during Dvāpara in the Kāyāvatāra Kṣetra[3]. The Linga and the Vāyu Purāṇas also have mentioned Lakulin as a Yogācārya[4].

Besides the four Yogācāryas headed with Śvetamuni as referred to earlier, there are others who have propagated and enriched the Pāśupata school by their brilliant conduct, as evidenced from the SP. The Sanatkumāra Samhitā has referred to ten such devotees of Śiva. These are—Sanat Kumāra, Sanaka, Sanātana, the creator Bhrahmā, Nara—Nārāyaṇa, Kapila, Siddha-Pancaśikha, Hayaśirā Muni and Yājñavalkya[5]. This perhaps is the exhaustive list covering one complete cycle of the four Yugas. The Pūrva Bhāga of the Vāyāvīya Samhitā refers to the Vyāsāvatāras belonging

1. Śvetādīn Nakulīśāntan Saśiṣyān praṇamed gurūn.
   SP. Vāyavīya Uttara. 18.40.
   Ibid., 9. 2-23.

2. SP. Vāyavīya. Uttara 9.5.
   also Kāyāvatāre lagudim devikāyāmumāpatim.
   SP Sanatkumāra 31.12

3. Yadā bhaviṣyati vyāso nāmnā dvaipāyanah prabhuh
   Tadā Ṣaṣṭhena cānśena kṛṣṇah puruṣasattamah
   Vasudevasutaśreṣṭho vāsudevo bhaviṣyati
   Tadāpyaham bhaviṣyāmi yogātmā yogamāyayā.
   Lokavismāpanārthāya Brahmacāriśarīrakah
   Śmaśāne mṛitamutsrijya dṛiṣṭvā kāyamanāmayam
   Brāhmaṇānām hitārthāya praviṣṭo yogamāyayā
   Divyām meruguhām puṇyām tvayā sārdham ca viṣṇunā
   Bhaviṣyāmi tadā Brahmamllakulī nāma nāmatah
   Kāyāvatāra ityevam siddhakṣetram param tadā
   Bhaviṣyati suvikhyātam yāvadbhūmirdhariṣyati.
   Siva P. Śatarudra 5.43.48, Vek Edi. Bombay.

4. Linga, p. 24.

5. Anye ye'śankare bhaktāstān Śṛiṇuṣva samāhitah
   Aham sanandana'scaiva sanakaśca sanātanah.
   Dhātā Brahmā sa tu jyeṣṭho Naranārāyaṇavapi'
   Kapilo yogasiddhastu siddhah panchśikhaśtathā
   Munirhayaśirā yaśca yājñavalkyādayastathā.
   SP. Sanatkumāra 58. 49-50

to the end of the Dvāpara age as mentioned in the Linga P[1]. On checking it is found that the Linga P. does contain lists of the Vyāsāvatāras pertaining to each of the four Yugas[2]. The Vyāsāvatāras in the Vāyu P. have a close resemblance with those found in the Linga P[3]. As per the internal evidence of the SP, Kriṣṇa Dvaipāyana Vyāsa and Sanatkumāra—the two Pāśupatas are the narraters of the Dharma Samhitā.[4]

According to the SP, the twenty-eight Yogācāryas belonged to the Vārāha Kalpa during the reign of the seventh Manu. Their names have been given in the order of the Yugas during the above Kalpa. These are—Śveta, Sutāra, Madana, Suhotra, Kanka, Laugāksi, Jaigīṣavya, Dadhivāha Ṛiṣabha, Ugra, Atri, Subālaka, Gautama, Vedaśirā Muni, Gokarṇa, Śikhanḍi, Jaṭāmālī, Aṭṭahāsa, Dāruka, Lāngali, Mahākāla, Śūlī, Dandī, Mundī, Soma Sarmā, and Nakulīśvara. There were four pupils of each Yogācārya and hence the total came to 112[5]. A number of these names are of historical significance from the point of view of the Pāśupata Philosophy. These are—Kapila, Āsuri, Pancaśikha and Bāṣkala—all being the Pupils of Dadhivāha[6]. The pupils of Soma Śarmā, one of the 28 Yogācāryas as enumerated above are associated with the later philosophical schools. These are—Akṣapāda, Kaṇāda, Ulūka and Vatsa[7]. Another section in the Vāyavīya Samhitā Uttara has a reference to the six Śaivas, who are declared Yogācāryas as per the evidence of the Vāvavīya Pūrva and Uttara. These are: Viśāmitra, Vasiṣṭha, Śveta, Agastya, Dadhīci and Sanatkumāra[8].

The Umā Samhitā of the SP refers to the four Śaiva Saints significant for their magnificent contribution in the different

1. Lainge Vyāsāvatārāṇi Dvāparānteṣu suvrata.
   SP. Vāyavīya Pūrva 9.51
2. Vyāsāvatārāṇi tathā Dvāparānte ca suvratāh. Linga P. 7.8.
3. Vāyu P. 23.
4. SP. Sanatkumāra. 41.
5. Ete Śiṣyā Maheśasya yogācāryasvarūpiṇah
   Sankhyā ca Śatameteṣām saha dvādaśasankhyayā.
   SP. Vāyavīya Uttara 10.22
6. SP. Vāyavīya. Uttara. 10.11,
7. Ibid. 21.
8. SP Vāyavīya Uttara 26.4.

fields of learning. They are Yājñavalkya, Vyāsa, Śākalya and Sāvarni. Yājñavalkya, was an ancient sage, extolled even in the Vedas[1]. Vyāsa was undoubtedly the well known Veda Vyāsa of the Mbh.[2] Śākalya received the boon of being a Sutrakāra from Śiva who was pleased with his meditation[3]. Sāvarṇi belonged to the Kṛta age and had obtained the blessings of Śiva for being an immortal writer of repute[4]. Out of these four, Yājñavalkya and Vyāsa have been mentioned in the other Samhitās of the SP[5].

From the above it is obvious that the Pāśupata system though going back to antiquity, became popular at the end of Dvāpara and the commencement of the Kali age. We know that the Pāśupata Yoga and Vrata were practised by Śrī Krisṇa and Krisṇa Dvaipāyana Vyāsa, the two geniuses living during the conjunction of Dvāpara and Kaliyuga. Lakulin, the propounder of this system who is also supposed to be a near contemporary of Śrī Krisṇa and Krisṇa Dvaipāyana Vyāsa as evidenced earlier, may be placed a little before the above two Pāśupatas. This drives one to the conclusion that the threads of the Pāśupata cult which existed from antiquity as is evident from the long history of the Yogācāryas headed with Śveta Muni, were reorganised in the time of Srī Krisṇa by the Yogācārya Lakulin. This must have given a boost to the Pāśupata system, which soon found its votaries in Srī-Krisṇa and Krisṇa-Dvaipāyana Vyāsa.

The Pāśupata system seems to have been derived from the Vedic and Āgamic principles. As such it is analogous with the complex nature of Śiva which has wonderfully synthesised

1. Yājñavalkya iti khyāto gīto vede purā kila. SP. Umā 2.14
2. Ārādhya sa mahādevam prāptavān jñānanmuttamam
   Vedavyāsastu yo nāmnā prāptavānatulam yaśah.
   SP. Umā 2,15
3. Śākalyah sanśitātmasau navavarṣaśatānyapi
   Bhavamārādhayāmāsa manoyajñena mādhava
   Tutoṣa Bhagavānāh granthakartā bhaviṣyasi,
   SP. Umā 2.45-46
4. Tamāha Bhagavān Rudrah sākṣāttuṣṭo'smite'nagha
   Granthakṛillokavikhyāto bhavitāsyajarāmarah.
   SP. Umā 2.50
5. SP. Sanatkumāra 58.47. Vāyavīya Uttara 30.91.

the Vedic and non-vedic elements of Indian thought. The Pāśupata system owes some influence from the Atharvaśiras upaniṣad—an Up of the Atharva Veda[1]. Some elements of Tantra have infiltrated into the system from the Agamic texts, thus making it more fullfledged in nature[2]. The Pāśupata yoga was first narrated by Śrīkantha Śiva to Umā on the mountain Mandara, a fact which justifies the etymological meaning of the word Āgama (a knowledge which flowed from Śiva to Pārvatī—ā+√ gam+a)[3].

The Pāśupata Yoga

According to the Vāyavīya Pūrva, the Pāśupata Yoga which is capable of leading one to liberation consists of three factors—Paśu, Pāśa and Pati, which respectively correspond to Ajada, Jada and Niyantā. These three are also known as Akṣara, Kṣara and Kṣarākṣarapara respectively[4]. The above also correspond to Bhoktā, Bhogya and Prerayitā in the same order[5]. The Akṣara is Puraṣa or Jīva, Kṣara is Prakriti known as parā and Kṣarākṣarapara is Pati—the one beyond Paśu and Pāśa.

The Prakriti is also called Māyā which is responsible for extending her power over the whole universe. It is Māyā which by means of the five coverings (Kancuka) makes an individual soul limited (Aṇu). These five coverings are Kalā (limited action), Vidyā (limited vision), Rāga (attachment), Kāla (time delimited with reference to an incident) and Niyati (the

1. SP. Vāyavīya Pūrva 29.2; Vāyavīya Uttara 9.20; Vāyavīya Uttara 20. 47-48; Umā 3.10.
2. Śabdārthanyāyasanyuktairāgamārthairvibhūṣitam
   Śvetakalpe prasangena vāyunā kathitam purā.
   SP. Vāyavīya Uttara 1.24
3. Purā Sākṣānmaheśena Śrikanṭhākhyena mandare
   Devyai Devena kathitam jñānam pāśupatam param. Ibid. 2.2.
4. Akṣaranca kṣarancaiva kṣarākṣaraparam tathā
   Tadetat tritayam bhūyah kathyate tattvavedibhih
   Akṣaram paśurityuktah kṣaram pāśa udāhṛitah
   kṣarākṣaraparam yat tat patirityabhidhīyate.
   SP. Vāyavīya Pūrva 4. 13-14
5. SP. Vāyavīya Pūrva 4.73.

preordained sequenee of events)[1]. The Paśus are bound by Māyā due to their past actions (Karma) which according to the Pāśupata terminology are called impurity (Mala). This is of three types—Āṇava, Kārmika and Māyīya. The Āṇava Mala is beginningless and it sticks to the soul as a part of it. Kārmika and Māyīya are respectively based on the past actions and Māyā. The individual soul covered by these impurities is called Paśu. The constant endeavour, therefore, on the part of Paśu should be to free itself from these impurities and to attain purity (Śivatā)[2].

The soul is beyond intellect (Buddhi), the senses (Indriya) and the body (Śarīra). It can only be felt by the illumined mind[3]. This stands in contradiction with the Kenopaniṣad, according to which the supreme or the individual soul is beyond the reach of the mind, though it agrees, with the viewpoint held by Śankarācārya in the Bhagavad Gītā[4]. The supreme or the individual self may be comprehended by the mind made pure by the practice of meditation.[5]

The existence of Paśupati—the supreme Being is established on the analogy of the cause and effect relationship. The world which is an effect (Kārya) consisting of components (Sāvayava) pre-supposes some intelligent cause (Kārana) without which it would not have existed.[6] Pati, therefore, is the intelligent creator, that is none the other than the All-power-

1. Dṛikkriyāvyanjike vidyākale rāgah pravartakah
   Kālo'vacehedakastatra Niyatistu Niyāmikā.
   SP. Vāyavīya Pūrva 4.31.

2. SP. Vāyavīya Pūrva 4. 16-20.

3. Naivāyam caksuṣā grāhyo nāparairindriyairapi
   Manasaiva pradīptena Mahānātmāvasīyate.
   SP. Vāyavīya pūrva 4.47

4. Na tatra cakṣurgacchati na vāggacchati no mano...
   Yanmanasā na manute yenāhurmano matam
   Tadeva Brahma tvam viddhi nedam yadidamupasate.
   Kenopanisad. p. 2, One hundred and eight Upanisads.
   Edited by Pansikar, Nirnaya Sagar Press, Bombay. 1932.

5. Manasaivānudraṣṭavyam..... See Śankarācārya Bhagavadgīta-2.

6. Jagacca kartṛisāpekṣam kāryam sāvayavam yatah.
   SP. Vāyavīya Pūrva 4.68.

ful Omniscient and eternel God[1]. The act of creation by Paśupati is an expression of his free will[2].

The Avyakta, which falls between Mahat and Viśeṣa is the direct and material cause of creation. It cannot be the instrumental cause, being insentient (Jada). The individual soul (Paśu or Puruṣa) too is unable to do so being partially sentient due to limitations, for Paśu is only a tool in the hands of Paśupati[3].

During the State of Pralaya everything merges in the Avyakta. The stage when all the evolutes are merged in the Avyakta and the latter alone exists as a unit, independent of Puruṣa, is known as Pradhāna[4]. Thus according to the SP. the Prakriti has two aspects—Avyakta and Pradhāna. The Causality in which all names and forms merge back is called Avyakta, whereas the one which exists with the Puruṣa as its counterpart during Pralaya is called Pradhāna. The three Guṇas passively rest in the state of equillibrium in the Pradhāna. When the indivisible and all-pervading darkness prevails during Pralaya, nothing exists except one God Maheśvara[5].

During the process of creation, from the Śaktimān Śiva, there first emerged Śakti which is called Śāntyatītapadottarā. From her evolved Māyā, and from the latter Avyakta, from the Śāntyatītapadottarā Śakti emerged gradually five categories of creation called Śāntyatītapada, Śāntipada, Vidyāpada, Pratiṣṭhāpada and Nivrittipada. The five categories

1. Tasmāchhaktah svatantro yah sarvaśaktīśca sarvavit
   Anādinidhanaścāyam Mahadaiśvaryasanyuktah.
   Siva P. Vāyavīya Pūrva 9.11
2. Paramām kriḍām karoti parameśvarah. Siva Vāya Purva 9.1.
3. Paśorapi ca kartritvam patyuh preraṇapūrvakam.
   + + + +
   SP. Vāyavīya Pūrva 4.69
   Sa evam Jagatah kartā Mahādevo Maheśvarah
   Parināmah pradhānasya pravṛittih puruṣasya ca. Ibid, 9.12
4. Avyaktamātmanah kāryamādāyātmani tiṣṭhati
   Ātmanyavasthite'vyakte vikāre pratisanhṛite
   Sādharmyeṇādhitiṣṭhete pradhānapuruśāvubhau.
   SP. Vāyavīya Pūrva 9. 17-18.
5. SP. Vāyavīya Pūrva. 9. 19-21.

(Pancapadasṛiṣṭi) which are also called five Kalās forming a part of the universe like a digit of the moon, cover the entire creation.

The Pancapadasriṣṭi or the Pancakalās (five categories of creation) as the name occurs in the SP, seems to be a significant topic forming a part of the Kālādhva in the Trika system[1]. Accordingly Nivrittikalā stands for that power of the universe which is responsible for the very functioning of the elements (Tattvas). The earth for example consists of this basic characteristic[2]. Pratiṣṭhākalā is responsible for the power of fulfilment and completion and resides in the elements beginning from AP (water) to Pradhāna in the reverse order[3] (i.e. the Pancabhūtas excluding the earth, the Pañcatanmātra, the Pancakarmendriya, the Pancajñānendriya, (mind, intellect, Ahankāra, Mahat, and Pradhāna). Vidyā Kalā means limited knowledge (Samvit) in the absence of real knowledge, as in this state the supreme is reduced to the state of limited individual soul (Pūruṣa or Paśu) due to the impact of Māyā. This operates from limited Puruṣa to Māyā[4]. Śāntā Kalā symbolises the power of peace as in this state the ripples of the five Kañcuka (Vidyā, Kalā, Rāga, Kāla and Niyati) are in a state of merger. Śāntā Kālā operates between Śuddha Vidyā and Śakti (Śuddha Vidyā, Īśvaratattva, Sadāśiva and Śakti)[5]. All the above four are also called the four circles as these form circular layers one on top of the other in which Nivritti-Kalā forms the crust. These are respectively called the Pārthiva, Prākrita, Māyīya and Śākta Andas[6]. The fifth Kalā is called Śāntātītā. This represents the power which leads to the comprehension and devotion of the Supreme Being (Parama Śiva) and resides in Him only[7].

1. See Abhināvagupta: Tantrasāra 10.
2. Prithivyām nivrittih—Nivartate yatastattvasarga iti. Tantrasāra 10
3. Jalādipradhānānte varge pratiṣṭhā—Kāraṇatayāpyāyanapūrana kāritvāt. Tantrasāra 10
4. Pumādimāyante vidya—Vedyatirobhave sanvidādhikyāt. Ibid.
5. Śuddhavidyadiśaktyante śāntā—kancukatarangopaśamāt. Ibid.
6. Etadevāṇḍacatuṣṭayam—pārthiva, prakṛita, māyīya śāktābhidham. Ibid.
7. Śivatattve śāntātītā—tasyopadeśabhāvanārcādau kalyamānatvāt. Tantrasāra 10

The Pāśupata Yoga, though independent of the Yoga system, has many points of resemblance with the Pātanjala Yoga. It preaches six and eight-limbed Yoga consisting of Prāṇāyāma, Pratyāhāra, Dhyāna, Dhāraṇā, Niyama and Japa as well as Yama, Niyama, Āsana, Prānāyāma, Pratyāhāra, Dhāraṇā, Dhyāna and Samādhi respectively[1]. Yoga is defined as a state of control of breath with the mind fixed on the supreme Śiva[2]. The Pāśupata Yoga is also classified into five types—Mantra Yoga, Sparśayoga, Bhāva Yoga, Abhāvayoga and Mahāyoga. Mantrayoga is attributed to the practice of Mantra (Mantrābhyāsavaśa). The Sparśayoga is one which is accompanied with Prāṇayāma (Prāṇāyāma Sakhā). Bhāvayoga consists of the utterance of the Mantra without the practice of prāṇāyāma (Samantra sparśa—nirmukta). The Abhāvayoga is the state where one is not aware of the objects which exist around i.e. a state of complete absorption of a spiritual aspirant into the Divinity. In Mahā Yoga, a Yogin having identified himself with the supreme Śiva, meditates on Him[3].

The Yoga is broadly classified into two—Jñāna yoga and Kriyāyoga. The latter consists of external worship whereas the former is internal as it pertains to the conjunction of the mind with the soul. The Kriyā yoga is a ritual while the Jñānayoga is a meditation of the Divinity[4].

The Yoga sūtra of Patanjali has almost the similar classification of the Aṣṭānga yoga as follows—Yama, Niyama, Āsana, Prānāyāma, Pratyāhāra, Dhāranā Dhyāna and Samādhi[5]. The same is found in the linga and the skanda p.[6]

1. Sadangayoga—Aṣṭāngayoga.
   Ibid. Vāyavīya Uttara 39. 14-15.
2. Niruddhavrittyantarasya śive cittasya niścalā
   Yā vrittih sā samāsena yogah sa khalu pancadhā.
   Sp. Sanatkumāra 29.16
3. Śivasvabhāva evaikaścintyate nirupādhikah
   Yayā saiva manovrittirmahāyoga ıhocyate.
   SP. Vāyavīya. Uttara 29.11
4. Yastu vāhyārthasanyogah kriyāyogah sa ucyate
   Jñānayogastu sanyogaścittasyaivātmanā tu yah.
   Sp. Umā 51.8
5. Yoga sūtra 29, with Maṇiprabhā Tīkā, Samvat 1930, Benaras.
6. Linga p. Uttara 21, Skanda P. Vaiṣṇava Kh. Ayodhyā Māhātmya 30; Ibid. Māheśvara Kāumārikā 55.

The Pāśupata Yoga looks to the living body as the seat of the divine spirit i.e. the consciousness. The heart which is connected with ten large arteries (Mahānādis) is like a central mountain joined by numerous bridges. These arteries are named as—Jvālinī, Stimitā, Usrā, Vidyā, Avidyā, Viśālinī, Mālinī, Śankarī, Sumitrā and Bodhinī. Besides, over 1000 small and large nerves also connect the heart. In the centre of the heart dwells the vital air (Prāṇa). The various nerves joined to the heart carry the vital air in the various parts of the body. The subtle soul stays in the centre and permeates the whole body with the following five vital airs—Devadatta, Kirmira, Krikara, Nāga and Udāna[1]. The Kailāsa samhitā of the SP has also affirmed the same[2]. The number of nerves is as large as 96,000 in another context of the SP[3]. The Yoga Sutra deals with the above aspect in the same manner as in the SP[4].

The Pāśupata Yoga is a significant subject in the various Śaiva Purāṇas besides the SP. The Linga P. has numerous chapters devoted to this topic[5]. The Vāyu P. has comparatively the oldest Pāśupata material of all the Śaiva Purāṇas.[6] The Skanda P on the other hand, has dealt with the matter in detail.[7] There is no doubt that a good deal of sectarian matter has infiltrated into the subject therein.

The Monistic Śaivism

Advaita Śaiva Veda

The Śaivism of the SP. is basically monistic. The various Samhitās whether earlier or later have a common agreement on this point. The concluding portion of the Jñana Samhitā has aptly brought out the above fact. It is emphasised that ignorance is multiplicity whereas knowledge is unity. This unity which is the sum total of multiplicity is symbolised by

1. SP. Sanatkumāra 56. 3-5 and Sanatkumāra 57. 34-45.
2. Niruddhaprāṇa āsīno hansamantramanusmaran
   Hridistham jīvacaitanyam Brahmanāḍyām samānayet.
   SP. Kailāsa 5.52
3. SP. Sanatkumāra 40.11.
4. Yoga Sūtra. 29.
5. Linga P. pūrva 24-28, 80, 108, Uttara 9.
6. Vayu P. (pūrva) 11-15.
7. Skanda P. Avantī Kh. Pūrva 7.

the supreme Śiva[1]. He is the knower, the knowledge and the object of knowledge in one.[2] When the duality of 'I' and the 'Other' ceases to exist with reference to an individual, he assumes identity with God.[3]

Vāmadeva, one of the well-known Śaivācāryas expresses a wish to partake of the nectar of monistic Śaivism and be freed from ignorance.[4] Subrahmaṇya himself declared the Śaivism of the SP. as monistic, (Advaita Śaiva Veda) which was positively opposed to the dualistic viewpoint.[5] According to him Vāmadeva was a renowned preacher of monistic Śaivism.[6]

The monistic Śaivism as above, is based on the sound principle of the fourfold path which has given it stability of a full-fledged system. These are knowledge (Jñāna), action (Kriyā), worship (Caryā) and philosophy (Yoga). The Śaivism therefore is called four-legged discipline (catuṣpād Dharma)[7]. The classification of Śaivism into six fields in the same context confirms the above view. These are—knowledge (Jñāna), the object of knowledge (Jñeya), the object of worship (Anuṣtheya), the field of worship (Adhikāra), the means or accessories of devotion (Sādhanā) and the object of devotion (Sādhya)[8].

The monistic Śaivism of the SP. is analogous with the other Śaiva Purāṇas. The Linga, the Vāyu, the Brahmāṇḍa

1. Ajñānan vividham hyetad vijñānam vividham na hi
   Brahmāditriṇaparyantam yat kinciddṛiśyate tvih
   Tat Sarvam Śiva evāsti nātra kārya vicāraṇā.
   SP. Jñāna 77.16.
2. Jñātā jñānam tathā jñeyam sarvam śivamidam jagat. Ibid. 78.
3. SP. Jñana 78. 7-9, 20.
4. Aham śivapadādvaitajñānāmṛitarasāyanam
   Pītvā vigatasammoho bhaviṣyāmi yathā tathā.
   Sp. Kailāsa 10.4.
5. Advaitaśaivavedo'yam dvaitam na sahate kvacit.
   Sp. Kailāsa 10.166
6. Śivādvaitavidām vara. Ibid. 10. 197.
7. Sp. Vāyavīya Uttara 11.32.
8. Jñānam jñeyamanuṣtheyamadhikāro'tha sādhanam
   Sādhyañceti ṣadarthānām sangrahastveṣa sangrahah.
   Sp. Vāyavīya Uttara 11.118

and the Skanda all these have stood for monistic Śaivism[1]. The concept of supreme Śiva which was gradually emerging from the Upaniṣads such as the Śvetāśvatara, the Atharvāsiras, the Atharavaśikhā and the Jābāla was well-absorbed by the various Śaiva Purāṇas and the Śaivāgamas.

Śaivism—An Essence of The Āgamas and The Vedas

Śrauta—Aśrauta

It is maintained in the different Samhitās of the SP that the Śaiva philosophy pertaining to the text is a quintessence of all the noteworthy principles of the Śruti and the non-Śruti. It is not only the Pāśupata system which has synthesised the Vedic and non-Vedic principles but the different Śaiva views of the text under discussion possess this characteristic.

The various Samhitās of the SP. bear out the Vedic and Tāntric impact on the Śaivism of the Śaiva Purāṇas, thus giving it a new dimension. The Jñāna Samhitā of the SP cites 18 Vedic Mantras addressed to Rudra-Śiva[2]. Śiva may also be worshipped with the following six Mantras of the Rigveda and the Yajurveda—Śatarudriya, Ekādaśarudra, Rudrajāpya, Puruṣasūkta, Ṣadanga, Mrityunjaya and Gāyatrī.[3] The same Samhitā recommends the worship of Śiva according to the

1. Linga p. 17-21.
   Vāyu p. 20.30.
   Brahmānda p. Upo. 3.
   Skanda p. Māheśvara. 5.; Aruṇācala Māhātmya (pūrva) 1-2.
   Aruṇācala. Uttara 14-15.
2. The following are the 18 Vedic mantras referred to in the SP of the pancānana Tarkaratna edi.—
   Pāvamāna, Vānmīyaka, Rudra, Nīlarudra, Śrisūkta, Rajanīsūkta, Camakasūkta, Śrītāra, Śiras-Ātharvaṇa, Śānti. Bhārunḍa-Aruṇa, Jyeṣṭha, Sāmna, Devavrata, Rathantara, Puṣpa, puruṣa and Mritunjaye. Sp. Jñāna 8. 1-4.
   The Venkatesvara edi. has the following vedic mantras—
   Pavamāna, Rudra, Nīla, Tvarita, Lingasūktādisūkta, Atharvaśiras, Riksāma, Śaiva, pancabrahma. Siva Vāya Uttara 14.47
   Śrīsūkta, Rudrasūkta, Camakasūkta, puruṣasūkta.
   Śiva Kailāsa, 12. 68-69
3. Gāyatryāpyathavā viprā nāmabhirvā viśeṣkaih. Sp. Jñāna 29.60
   also Vedamantrah ṣaḍangairvā nāmabhī Rudrasankhyayā.
   Ibid. 28.10

Āgama method.[1]

The Vidyeśvara Samhitā brings out a Śaiva ritualism envisaging Vedic and Tāntric links. The act of wearing of Tripundra on the forehead should be accompanied with two vedic Mantras—one from the Jābālopaniṣad and the other known as "Āpo hi ṣthā".[2] A Mantra does occur in the Jābāla Up, which is probably meant to be referred to in the present context[3]. The Tāntric stream of thought is found mingled with Śaivism in the context under discussion. Hence the topics such as—Kumbhasnāna, initiation of Mantra, the Mātrikā—Nyāsa, the identification of the worshipper with the deity while muttering the "Soham Mantra" and the concept of the 12 centres of energy (cakra) in the living body corresponding to those in the cosmos.[4] The same Samhitā mentions two regions in the human body, Mahāloka and Brahmacaryaloka respectively enthroning Ātma Linga and Ādilinga. It is abvious that the Ātmaloka corresponds to the region of the heart (Hridaya) while Brahmacaryaloka to the Brahmarandhra situated on the head. The mountain of Jñāna consisting of 5 layers is situated on the Brahmacarya Loka. The Ādi Linga accompanied with Ādi Śakti is supposed to be situated on the mountain of Jñāna. The Parameśvara along with Parāśakti also resides in this region. The human body therefore which is analogous with the cosmos, is called the abode of Śiva (Śivālaya).[5]

The Kailāsa Samhitā refers to the worship of Śiva in accompaniment with the Vedic mantras. These mantras are the following—Pāvamāna, Rudra, Nīla, Tvarita, Lingasūkta,

1. Athavāpyāgamoktairvā Jaladhārādikam tathā
   + + + + Ibid. 29.69
   Vedaih purāṇaih siddhāntairriṣibhir vividhairapi
   Na jñāto'si Mahādeva kuto'ham tvām sadāśiva. Ibid 68.37
2. Jābālakoktamantreṇa bhasmanā ca tripuṇḍrakam
   Āpo hi ṣthe'ti śirasi prokṣayet pāpaśāntaye.
   Sp. Vidyeśvara 11.22
3. Jābālopaṇiṣad 19.
4. SP. Vidyeśvara 9.41; 11. 40-41.
5. SP. Vidyeśvara 15. 82-94.

Atharvaśiras, Rik and Sāma[1]. In the same Samhitā Subrahmaṇya calls Śaivism propounded by Śiva as the essence of the Vedas[2]. The Yogapaṭṭakathana by Subrahmanya to Vāmadeva has a number of well known lines (Mahāvākyas) from Aitaraya, Īsa, Kena, Katha and Chāndogya Upaniṣads. The Vedic influence, therefore, is obvious as in the earlier case.

The same Samhitā, however, contains Tāntric elements mingled with Śaiva ritualism. The worship of Śiva against the disc of the Sun is a principle which may be called Tāntric in origin[3]. The sun-worship of this nature is given at length in the appendix of the Rauravāgama[1]. The same is found in the Linga P.[5] The later practice, however, turned to be more and more symbolical and was reduced to the worship of Śiva on the image of the sun on the ground.[6]

The Vāyavīya Pūrva cites two types of Śaivāgamas—that which is based on Śruti and the other which is non-śruti in origin.[7] The Pāśupata Vrata is originated from the Atharvaśiras Upaniṣad as mentioned earlier[8]. The Pāśupata Yoga, on the contrary, is derived from the vast ocean of knowledge contained in the Āgamas.[9] The above Śaivism is a synthesis of

1. SP. Kailāsa 6. 151-152.
2. Vedasāram Śivoditam. Ibid. 10.197.
3. Samāhitena manasā dhyāyannonkāramīśvaram
   Sauramandalamadhyastham sarvatejomayam param
   Aṣṭabāhum caturvaktramardhanārīkamad bhutam
   \+ + + SP Kailāsa 3.87-88
   Svaśākhoktaprakāreṇa purastāt tantrakarma ca.
   SP Kailāsa 9.43
4. Rauravāgama 9. Ātmasankrānti appendix 2. Saurapūjāvidhi.
5. Linga P. Uttara 21-23.
6. Evam maṇḍalamālikhya niyatātmā yatih smṛitah
   Saurapūjām prakurvīta sa khalu Brahmatatparah.
   SP Kailāsa 4.35
7. Śaivāgamo'pi divividhah śrauto'śrautaśca sah smṛitah.
   SP. Vāyavīya Pūrva 28.13
8. Vratam pāśūpatam śrautamatharvaśirasiśrutam. Ibid. 29.2.
9. Śivajñānārṇavam sākṣād bhuktimuktiphalapradam
   Śabdārthanyāyasanyuktairāgamārthairvibhuṣitam.
   SP. Vāyavīya Uttara 1.23-24.

the Āgamas and the Ṣaḍanga Veda[1]. In the same context, gods propitiate Śiva with the following Mantras—Atharva Śiras Mantra, Tvaritākhya Rudra and the Rudrasūkta[2]. The worship of Śiva is again prescribed in accompaniment with the following nine vedic hymns—Pāvamāna, Rudra, Nīla, Tvarita, Lingasūkta, Atharvaśiras, Rik, Sāma and the Sūktas pertaining to Brahma[3]. The Vāyavīya Pūrva and Uttara bring out the synthetic nature of the Śiva Tattva as discussed above.

The Dharma Samhitā exhibits the similar trend as the other Samhitās of the SP. in so far as the mingling of the Vedic and the Tāntric elements is concerned. According to the general rules of worship in one context it is said that the six-syllabled mantra pertaining to Śiva is the same in the Vedas as well as in the Āgamas[4]. This has relevance with the self-contradictory nature of Śiva who on one side is the origin of the Vedas and on the other the destroyer of Vedic Yajna performed by Dakṣa and Śrīkantha Śiva—the creator of the non-vedic Āgamas[5].

Śiva Tattva of 26 Categories

Śiva Tattva as found in the authentic Siddhānta works as well as in the Trika philosophy consists of 36 categories. But in its formative stages, it was perhaps accepted by the Śaivites as a school of thought analogous with the Sānkhya system which consisted of 24 categories plus Puruṣa.

1. Śivāgamoktam yajjñānam tadatra jñānamucyate
   + + + + SP Vāya Uttāra 8.38
   Varṇāśramakṛitairdharmairviparītam kvacitsamam
   Vedāt ṣaḍangāduddhṛitya sānkhyayogācca kṛitsnaśah. Ibid. 9.3
2. Ibid. 9.18-19.
3. Ibid. 20. 47-48.
4. Vede Śivāgame vāyamubhayatrā ṣaḍakṣarah. SP. Dharma 15.36
5. Vedakārah sūtrakāro vidvānsah paramam tapah.
   + + + + SP. Dharma 28.101
   Śrīkanṭhāya namastubhyam Dakṣayajñavināśine.
   + + + + Ibid. 50.9
   Vedārthānścāpyanekānsca vicārya ca punah punah.
   Sārametat samuddhrltya vyāsena paribhāṣitam.
   Siva Kailāsa 12.145

The Sānkhya system is dealt with at length in the Śāntiparva of the Mbh and is called Pancavimśatika[1]. The twenty-five categorised Sānkhya system though held in high esteem, is futile for an unenlightened man[2]. Such a system can only be comprehended by an awakened mind. The same applies to Ṣadvimśa, which has one more Tattva—the transcendent spirit added to it. The discipline of Ṣadvimśa is superior to Pañcavimśa being a modification on the latter. One who comprehends this principle, automatically gets to know Sānkhya as well as all the categories therein[3]. The 26 categoried system (Ṣadvinśaka) of the SP consists of 24 categories of Sānkhya with Śakti or Puruṣa and the supreme Śiva. There is reason to believe that the Śaivism of 26 categories must be earlier than the developed Śaivism of 36 categories. The Śaiva philosophy of 26 categories has 24 of Sānkhya with insertion of Buddhi instead of Mahat[4]. According to the SP., Buddhi may be explained as Puruṣocitā Buddhi i.e. intellect with reference to each individual soul. The Prakriti creates separate Buddhi for each Individual at the behest of Paśupati[5]. In fact, Buddhi, Ahankāra, Citta and Manas—these four constitute the inner faculties of an individual[6]. Prakriti, though a direct and material cause of the universe, is an evolute of Śakti. During the process of evolution and after the manifestation of the universe, Śakti appears in innumerable forms. As per the evidence of the SP., Prakriti or Mūla Prakriti assumes the power of concealment of the reality and is called Māyā. This thought seems to be

1. Mbh. Śānti 304-307.
2. Budhyate yadi vāvyaktametadvai pancavinśakam
   Budhyamāno bhavatyeva sangātmaka iti śrutih. Mbh. Śānti 308.5
3. Ṣaḍvimśam vimalam buddhamaprameyam sanātanam
   Sa tu tam pancavimśanca caturvimśañca budhyate
   + + + + Mbh Śānti 308.7.
   Caturvimśamasārañca ṣaḍvimśasya prabodhanāt. Ibid. 308.21
4. Sānkhyayogaprasiddhāni tattvānyapi ca kānicit
   Śivaśāstraprasiddhāni tato'nyānyapi kṛitsnaśah.
   SP. Vāyavīya Pūrva. 25.15
   Also SP, Vāyavīya Uttara 2.
5. Ibid.
6. Ibid. 2. 11-21.

an echo of a similar principle in the Svetāśvatara Upaniṣad[1]. The Śaivism consisting of 36 categories has envisaged Prakriti and Māyā as two different entities. The Prakriti is the root-evolvent whereas Māyā is one of the evolutes which is responsible for bringing about the action of the Five Sheaths (Vidyā, Rāga, Kalā, Kāla and Niyati) which together shape the destiny of a limited individual soul (Aṇū).

The SP. has two occasions where the philosophy of Ṣadvimśaka is praised as an effective means of salvation[2]. According to the Vāyavīya Uttara, the bondage pertaining to Karma and Māyā constitutes 24 Tattvas. A spiritual aspirant, therefore, has to free himself from this bondage and know his real self.[3]

It is curious to note that the concept of Ṣadvimśaka is almost missing in the Śaivāgamas, the Tantrasāra, the Varivasyā Rahasya of Bhāskararāya and the Śaiva Paribhāṣā of Śivāgra Yogīndra. A passing reference to the above is found in the Linga and the Skanda Purāṇas.[4] The Skanda P. has first classified Śivabhakti into the following three—Laukikī, Vaidiki and Ādhyātmikī. The Ṣaḍvimśaka has been classified under Ādhyātmikī Śivabhakti and is named as Sānkhya. It is so called because it is based on the principle of enumeration of 24 categories like the Sānkhya system. The twentyfifth number is puruṣa who is sentient yet devoid of dynamism. The supreme Rudra or Śiva is the 26th category who is sentient omniscient and

1. Māyāntu prakritim vidyānmāyinam tu Maheśvaram.
   SP Kailāsa 6.126. also Vāyavīya Pūrva 28.34
   SP Vāyavīya Pūrva 7.—During the manifestation of the universe the first power of creation is known as the Śāntyātītapadottarā. Māyā is evolved out of the above. Avyakta is evolved from Māyā. The latter, therefore, stands in lieu of prakriti.—SP. Vāyavīya Pūrva 25. 34-35—Mahāmāyā, Māyā and Prakriti are the 3 evolutes of Śakti which bring about the manifestation of the universe.
2. Svadeham vighnavat tyaktvā ṣaḍvimśena yamāpnuyāt
   SP, Sanatkumāra 57.11
   Ṣaḍvimśakamiti khyātam param tattvam sanātanam. Umā 1.65
3. SP. Vāyavīya Uttara 2—also
   Ahankāratayā jīvastanmuktah śankarah svayam. SP. Jñāna 78.20
4. Linga p. (Pūrva) 28. 7-9.
   Skanda P. Avantīkh. 7.

dynamic[1]. It is interesting to note the sectarian bias which the discipline of Sadvimaśaka has gained over the centuries. According to the Linga P. the 26 categoried principle known as Sadvimśaka consists of 24 categories of Sānkhya, 25th and 26th being puruṣa and Maheśvara respectively[2]. Based on the sound footing of Sānkhya on one end it is further enriched by the addition of the 26th principle—the transcendent Śiva.

The Concept of Sixfold Categories of the Universe

Ṣadvidhārthaparijñāna

Ṣubrahmaṇya, an authority on Śaivism in the SP. preached monistic Śaivism to Vāmadeva before he expounded the concept of sixfold categories of the universe to the former. The above system is firmly established on the concept of Śiva as the ultimate principle.

The Ṣadvidhārtha consists of the following six categories—Mantra, Yantra, Devatā, Prapañcārtha, Gururūpa and Siṣyātmarūpa. All the six constitute the crux of the contemporary Śaivism pertaining to the Śaiva Purāṇas, particularly the SP. The above six mean meditation (Mantra), external and internal worship of the image of the deity (yantra), the concept of the deity (Devatā), the manifestation of the universe from the supreme God (Prapañcārtha), the role of preceptor in the spiritual attainment (Gururūpa) and the duties of a spiritual aspirant (śiṣyātmarūpa)[3].

1. Caturvimśati tattvani pradhānādīni sankhyayā
   Acetanāni yojyāni pūruṣah pancavimśakah
   Cetanah puruṣo bhoktā na kāryam tasya karmaṇā
   Rudrah Ṣaḍvinśakah kartā sarvajñaścetanah prabhuh.
   Skanda P. Avantīkh 7.16-18

2. Iha Ṣaḍvinśako dhyeyo dhyātā vai pancavimśakah
   Caturvimśakamavyaktam mahadādyāstu sapta ca
   Mahānstathā tvahankāram tanmātram pancakam punah
   Karmendriyāṇi pañcaiva tathā budhīndriyāṇi ca
   Manaśca pañcabhūtāni śivah ṣaḍvimśakastatah
   Sa eva bhartā kartā ca vidherapi Maheśvarah.
   Linga P. (Pūrva) 28. 7-9

3. SP. Kailāsa 10. 8-10.

Mantra, the first of the 6 categories stands for the secred syllable 'Om'—the aggregate of a+u+m+Bindu+Nada. All this is the essence of the entire Veda[1]. The Hamsa Mantra which signifies the identification of the self with the supreme (soham) has led to the derivation of Praṇava. Here the consonants ('SA' and 'HA') are ellided and what is left is pure 'Om' which is the quintessence of the Veda and the Tantra[2]. The Yantra is so called because it is encircled with the Praṇava and stands for the concrete symbol of Śiva Linga[3]. The Devatārtha constitutes all the five forms of Śiva denominated as Brahmapañcakavācaka. These are sadyojāta, Īśāna 'Tatpuruṣa, Aghora and Sadāśiva[4]. The Prapañcārtha as the name indicates, enunciates the manifestation of the universe from the above five forms of Śiva[5].

The Triad—Sadāśiva, Brahmā and Viṣnu symbolise the three aggregates of the entire creation consisting of multitude of names and forms as effects. Sadāśiva, the deity of the element of ether, stands for the aggregate of everything that exists in the universe. He is all-pervading like the ether. The other divinities of his group such as Maheśa etc. are His individualised forms (Vyaṣṭitāpanna images). Viṣṇu—the deity of the element of water, is the aggregate of the group of cāturvyūha—Vāsudeva, Sankarṣana, Pradyumna and Aniruddha, all of which are Viṣṇu's individualised forms. Brahmā, the lord of the element of the earth, represents the aggregate of Hiraṇyagarbha, Virāt and Kāla. All the above three are the individual deities belonging to Brahmā's group[6]. The world thus led to manifestation by the Triad consists of the eternal and unbroken cycle of creation and destruction. Therefore it may be aptly compared to an

1. Ibid. 11-13.
2. Pratilomātmake hanse vaksyāmi praṇavodbhavam
   Vyanjanasya sakārasya hakārasya ca varjanāt
   Omityeva bhavetsthūlo vācakah paramātmanah
   Mahāmantro bhavetsūkṣmastaduddhāram vadāmi te
   SP. Kailāsa 10.120
3. Ibid, 14-16.
4. Ibid. 17-32.
5. Brahmapañcakavistārah prapancah khalu drişyate. Ibid. 33.
6. SP. Kailāsa. 10. 8-70.

over-revolving wheel[1]. This certainly is not the original thought in the SP. but an echo of the principle already contained in the Upaniṣads[2]. The effect is not different from the cause. Hence the eternal universe from the eternal God.

The wheel of the universe is encircled within 7 layers (saptāvaraṇa) the totality of which is known as the entire cosmos. These coverings consist of water, fire, air, ether, Bhūta, Mahat and Avyakta in the order of gross effect to subtle cause[3]. This amounts to the fact that the Avyakta which is equivalent to Prakriti is the direct cause of the rest of the 6 evolutes of which water is the final product. As four of the five elements (Pañcabhūta) are given above, the Bhūta-Tattva should stand for something else. It is likely that Bhūta here stands for pañcatanmātrā.

The concept of the Seven Layered Wheel (Saptāvaraṇa cakra) corresponds to the principles of Four Eggs (Andacatuṣtaya) consisting of Pārthiva, Prākrita, Māyīya and Śakta layers. The inner crust forms the Pārthiva element while the outermost layer is called Śākta in the order of gross to subtle. These four layers which cover the entire cosmos are also denominated as Four Kalās. These are known as—Nivritti, Pratiṣthā, Vidyā and Śāntā. These, like the Aṇḍacatuṣtaya are in the order of gross to subtle. The Nivritti Kalā is associated with the earth, thereby forming the innermost core of the Four Layered Egg-principle. The field of Pratiṣthā Kalā is from AP— (one of the 5 elements) to Pradhāna. The Vidyā Kalā operates from Puruṣa and holds her sway upto Māyā. The Śāntā Kalā commences from the Śuddhavidyā and extends upto the Śakti Tattva. Beyond the Ṣākta layer is all Śiva Tattva which is known as Śāntātītā Kalā. This is called as such because this state is beyond the Śāntā Kalā where ripples of the Five Kañcukas have come to a state of rest. The Śiva-Tattva is subtle and transcendental. Since it

1. Jātacakrabhramivadavicchinnalayodayam
   Parito vartate yasmāt tasmāccakramitīritam. SP. Kailāsa 10.78

2. SP. Kailāsa 10. 80-84.

3. Ibid. 10. 33-100.

is beyond the Jñānendriyas, it is known as unknowable (Aprameya)[1].

The last two of the six categories—Gururūpa and Sisyātmarūpa bring out the relationship of a preceptor and a disciple in the path of spiritual attainment. The preceptor before imparting true knowledge to the spiritual disciples, identifies himself with the first four categories—Mantra Yantra, Devatā, Prapañca and also the supreme Śiva. This favour of the preceptor cuts asunder all the bondages whatsoever and having established identity of the preceptor-disciple, leads the latter to the attainment of Siva[2].

The Gururūpa and the Siṣyātmarūpa of the principle of ṣadvidhārtha, which deals with the preceptor-disciple relationship, has a distinct tradition in the Tāntric and the Vedic texts of considerable antiquity[3]. In fact the entire subject of the initiation of Dīkṣā consisting of Samaya and Putraka Dikṣās in the Āgamas pertains to this aspect of Preceptor-disciple-relationship[4].

The topic of ṣadvidhārtha which corresponds to that of Anḍacatuṣṭaya and Pañcakalā of the Tantrasāra, calls up three

1, Prithivyām nivrittih—nirvartate yatastattvasarga iti. Jalādipradhānānte varge pratiṣtha—kāraṇatayāpyāyanapūranakāritvāt. Pumādimāyānte vidyāvedyatirobhāve samvidādhikyāt. Śuddhavidyādiśaktyante Śāntā kancukatarangopaśamāt. Etadeva anḍaeatuṣṭayam—pārthiva—prākrita — māyīya — Śāktābhidham. Śivatattve Śāntātītā—tasyopadeśabhāvanārcādau kalyamānatvāt Svatantram tu param tattvam, tatrāpi yadaprameyam tatkalātītam.

Abhinavagupta: Tantrasāra p. 109-110.

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2. Evamvidhācāryakṛipāpāṭitākhilabandhanah
Śiśuh śivapadāsakto gurvātmā bhavati dhruvam.

SP. Kailāsa 10.195

3. Evam yiyāsuh guroh jñānalakṣaṇām dīkṣām prāpnoti yathā sadya eva mukto bhavati jīvannapi.

Abhinavagupta: Tantrasāra, p. 123.

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Mrigendrāgamā Caryā. 1. 66-74.

Nirukta. 2.1.4.

4. Abhinavagupta: Tantrasāra p. 144-155 Sāmayika vidhi;

Ibid 157-16. Putrākadīkṣā.

Mrigendrāgama caryā 1,66-74.

significant points of metaphysics i.e. the self, the supreme and the universe. The Gururūpa and Sisyātmarūpa correspond to the self as both stand for embodied souls (Aṇu). The Devatā represents the Supreme. The Mantra, Yantra and Prapañcārtha correspond to the universe. The first two form a part of the mode of approach to the divinity, whereas the last one stands for the manifestation of the universe from the Supreme Being. Thus all the above six, correspond to the three broad headings of metaphysics. The Ṣaḍvidhārtha principle is conspicuously missing in the other Śaiva Purāṇas and texts.

The Sixfold Classification of The Universe

Ṣaḍadhva—Kathana

The Ṣadadhvā (the sixfold path) is one of the significant topics of the Śaivāgamas as the entire Tañtric philosophy is interwoven around this structure. The above speculation has developed on the principle of Word and its Meaning. The entire universe consisting of innumerable names and forms is a manifestation of the word and its meaning. The same viewed as macrocosm would stand for supreme word and consciousness[1]. It is self-evident that unless there is consciousness there will be no awareness of existence of any object. The latter is nothing else but meaning, for every word that is uttered, projects before us the image of an object. Thus consciousness is meaning as Bhartṛihari would put it and it stands for the objective world.

From the twofold path of word and meaning emerges the world as an effect. Thus from the Word Absolute (Sabda Brahma) evolved letters (Varna); from the latter a word (Pada) and from Pada a Mantra. The Mantra, therefore, is again the effect of the causality called Sabdātmikā Bhūti. From the Meaning which is known as the Arthātmikā Bhūti evolved first of all kāla. From the latter emerged Tattva and

1. Vāgarthamayamevaitat jagat sthāvarajangamam
Tvam hi vāgamṛitam ṣākṣādahamarthāmṛitam param.
Dvayamapyamṛitam kasmād viyuktamupapadyate.
SP. Vāyavīya, Pūrva 23. 15-16.

from Tattva Bhuvana. The latter is the gross matter from the subtle causality called Arthātmikā Bhūti or the Meaning.

The Word of the Ṣaḍadhvā is impregnated with macrocosmic and microcosmic senses of the term. It stands for the Word Supreme (Logos) on one end. On the other it is the sole medium of the entire expression of various experiences. It is with reference to both the above aspects combined that the Word is used in the Śaivāgamas and the SP.

The Supreme Word stands for the most subtle sound which is beyond the reach of all the senses including Manas. Bhartrihari therefore equated it to Parā Vāk which exceeds the limits of Vaikharī, Madhyamā and Paśyantī[1].

Vaikharī is the first audible sound leading to the emergence of varṇa (syllable or letter). Varna is also called Matrikā—the origin of all the words. It thus, forms the causative stage from which Pada and Mantra have evolved.

Sabdātmikā Bhūti or the Śabda aspect of the ṣadadhvā is threefold besides the trio of varṇa, Pada and Mantra. It is Parā (transcendental), Sūkṣmā (subtle) and Sthūlā (gross). Parā Bhūti is that state where the three powers of God—Ichhā, Jñaña and Kriyā reside passively. This is the reason why Parā Bhūti is the root cause of the entire world of expression. Parā Bhūti is also called kundalinī—the serpentine energy in each microcosm. The Sūkṣmā Bhūti represents the subsequent stage in the field of Śabdātmikā Bhūti or expression. The above Bhūti, therefore stands for the power of thinking (Cintana Śakti) which is the field of the mind. The last of the three is Sthūlā Bhūti which means the field of audible sound which signifies the power of action[2].

Parā of sabdātmikā Bhūti may be equated with Parā Vāk of the school of Śabda Brahma pertaining to the Trika school

1. Vaikharyā madhyamāyāśca paśyantyāścaitadadbhutam
   Anekatīrthabhedāyāstrayyā vācah param padam
   Vākyapadīya 1.1

2. SP. Vāyavīya pūrva 25.

of the Śaivas headed with Abhinavagupta.[1] According to the Trika philosophy, Parā Vāk is consciousness—the base of all experiences.[2] The Trika philosophers have established an identity between Parā Vāk and Paśyantī. Since this subtle state is alluded to introspection (Antahpaśyadavasthā), this subtle state is Paśyantī.[3]

The concept of Parā Bhūti in which the three powers of the lord (Icchā, Jñāna and Kriyā) are in a state of passivity as it occurs in the SP, agrees with the above explanation of Parā Vāk as given by Bhartrihari. Parā Bhūti is also termed as Mūla Prakriti and Kundalinī in the SP. The above two names explain the nature of Parā Bhūti of the SP and Parā Vāk of the school of Bhartrihari. The Mūla Prakriti is the causality which possesses the potentiality of the world as an effect. Similarly, Kundalinī stands for the Serpentine Energy of an individual which resides passively in the Mulādhāra Cakra. When aroused by an individual it becomes active,

1. Viśvātmikām taduttīrṇām hridayam parameśituh
Parādiśaktirūpeṇa sphurantīm samvidam numah
Eṣa eva vimarśah—cit caitanyam svarasoditā parā vāk,
Svātantrayam paramātmano mukhyamaiśvaryam, kartṛitvam.
Sphurattā, sāro, hṛidayam, spandah,ityādiśabdairāgameṣūdghoṣyate
Kṣemarāja : Parā Prāveśikā. p, 1-2, Kashmir Sanskrit Granthāvalī No. 75, 1918.

\+ + + +

Naisargikī sphurattā—
Sāvaśyam vijñeyā yatpariṇāmādabhūdeṣā
Arthamayī śabdamayī cakramayī dehamayyapica sṛiṣṭih.
Bhāskara Rāya : Varivasyā Rahasya. 1. 4-5

\+ + + +

Parā Bhagavatī samvit prasarantī svarūpatah
Parecchāśaktirityuktā Bhairavasyāvibhedinī.
Abhinavagupta: Parā Trimśikā p. 64

2. Ityāhuste param Brahma yadanāditathākṣayam
Tadakṣaram Śabdarūpam sā paśyantī parā hi vāk.
Yadanādyanantam ca param Brahma cidrūpam tadakṣaram
nirvikāram śabdarūpam. Saiva ca paśyantīsanjñā parā vāk
Somānandanātha: Śivadriṣṭi. 2.2. Kashmir Series of Texts No. L IV Jammu & Kashmir, 1934.

3. Sa evātmā sarvadehavyāpakatvena vartate
Antahpaśyadavasthaiva cidrūpatvamarūpakam. Ibid. 2.3.

thereby striving to reach the goal by her force. The state of passivity of Kundalinī, therefore, is that potentiality which results in the attainment of the ultimate goal after being activated by a spiritual aspirant. Thus, Parā Vāk, Parā Bhūti, Mūla Prakriti and Kundalinī may be taken as synonymous in the present reference.

Artha too consists of a trio known as Bhuvanādhvā, Tattvādhvā and kalādhvā. Artha—the meaning is nothing else but an image—an object. It, therefore, stands for the entire universe consisting of innumerable objects or forms (Rūpa). Bhuvanādhva or Bhuvana stands for the aggregate of the multitude of objects of the universe and therefore represents gross matter. Bhuvana or the universe again symbolises the aggregate of innumerable components (Tattvaugha) which are more subtle than the gross matter. The Tattva is that entity which consists of certain properties. The Prithvi Tattva for instance may be distinguished from the other Tattvas by its properties of endurence, hardness and vastness. The Tattvas therefore possess the qualities which distinguish one individuality from the other in the single mass of Consciousness or Light called Mahāprakāśa or Mahā-Samānya.

The Tattvādhvā commences from the Śiva Tattva—and extends upto the earth. It therefore is analogous with the 26 principles of Sadvimṣaka, as discussed earlier[1]. Among all the Tattvas the most subtle is Śiva Tattva and the grossest is the Prithvī Tattva[2].

The Vāyavīya Uttara 15 of the SP contains a methodical explanation of the above sixfold path of spiritualism of the Vāyavīya Pūrva. The following is a brief resume of the above-quoted six paths—Kalādhvā, Tattvādhvā, Bhuvanādhvā, Varṇādhvā, Padādhvā and Mantrādhvā.

Kalādhvā—It consists of the five Kalās known as—Nivṛitti, Pratiṣṭhā, Vidyā, Śānti and Parā. During the Tāntric ritualism

1. See p. 23-26 of the chapter.

2. See Śivatattvādibhūmyantam tattvādhvā samudahṛitah
Ṣaḍvinśasankhyayopetah Śuddhāśuddhobhayātmakah.
SP. Vāyavīya Uttara. 15.2.

of Pañcakalaśasthāpana the five pitchers (Kalaśas) signify the seat of each Kalā[1].

Tattvādhvā—It commences with Śiva Tattva and goes upto Bhūmi-Tattva—the grossest of the Tattvas. Thus the Tattvādhvā consists of 26 categories (Śiva, Śakti, Prakṛiti, Mahat, Ahankāra, Mana, Pañcajnānendriya, Pañcakarmendriya, Pañcatanmātra and Pañcamahābhūta)[2].

Bhuvanādhvā—This category—the grossest under Artha, covers 60 sub-categories from Ādhāra to Unmanā. Bhuvanādhvā, though mainly pertaining to the individual bodies may also be interpreted with reference to the cosmic universe. The Ādhāra of Bhuvanādhvā stands for Mulādhāra, the locus of the Kuṇḍalinī Śakti and extends upto Unmanā situated in the highest region on the head of an individual body[3]. The sub-categories of the Bhuvanādhvā are enumerated in the Variyasyā Rahasya of Bhāskara Rāya as follows—Six plexuses (Cakras)—Mūlādhāra, Svādhiṣṭhāna, Maṇipūra, Anāhata, Viśuddha and Ājñā—all the above are sandwiched between two knots each, thus coming to a total of 12 knots and six plexuses: 30 Padmas followed by two at the opposite two ends of the Nādī called Suṣumnā; nine syllables—Bindu, Ardha-Candra, Rodhinī, Nāda, Nādānta, Śakti, Vyāpikā, Samanā and Unmanā.[4] All these totalling to fifty-nine, may be known as 60 elements (Tattvas) from Ādhāra to Unmanā.

Varṇādhvā—It consists of the 50 letters including vowels and consonants. Since these form the backbone of the entire expression through speech, these are considered of the nature of Rudra—the Divinity itself.[5]

Padādhvā—This pertains to the numerous words which are components of the sacred formulae (Mahāmantra) of various types. The Padādhva, therefore, is marked with noted variety.[6]

1. SP. Vāyavīya Uttara, 15.3; 17.3.
2. Ibid. 15.4.
3. Ibid. 15.5.
4. Bhāskara Rāya: Varivasyā Rahasya 1 : 12-17,
5. SP. Vāyavīya Uttara 15.6.
6. Ibid. 15.7.

Mantrādhvā—This is the field of the sacred formulae, the most prominent of which is the one consisting of five letters (Namah Śivāya). The number of Mantras may be as large as seven crores (Saptakoṭimahāmantrāh).[1]

The concept of Ṣadadhvā is discussed with a little variation in the Tantrasāra of Abhinavagupta. According to the latter, the consciousness which is called Kriyāśakti or Samvit has two aspects—Kālādhva or kāla and Deśādhva or Deśa. These two may be safely equated with name (Nāma) and forms (Rūpa) respectively. The Kāla is the source of the trio—Varṇa, Pada and Mantra also called Para, Sūkṣma and Sthūla respectively. The Deśa consists of the three—Tattva, Pura and Kalā—in the order of gross to subtle. The Tattva being the same as the Tattva of the Ṣadadhvā of the SP, the Pura may be equated with Bhuvana and Kalā with the Kāla of the SP. It is obvious that the discussion on the above subject in the Tantrasāra is more logical and clear than the SP. The Kalā for instance which comes under Deśa in the Tantrasārs, is the most subtle element which forms a component of the Tattva. The earth for example consists of Nivritti Kalā. It is that Kalā which causes to bring about the existence of a particular Tattva.[2] The entire universe, therefore, is permeated by the following five kalās in the order of gross to subtle—Nivritti, Pratiṣṭhā, Vidyā, Śāntā and Śāntātītā. Pratiṣṭhā Kalā permeates the Tattvas from Ap to Pradhāna. The Vidya Kalā is active from Puruṣa to Māyā and the Śāntā Kalā from Śuddha Vidyā to Śakti Tattvas. The Śāntātītā permeates the Śivatattva[3].

The field of activity of the first four is known as Aṇḍa-catuṣṭaya. These are so called because these encircle one another in the order of gross to subtle. The Pārthiva Aṇḍa, therefore, forms the inner core of the next three circular layers called Prākrita, Māyīya and Śākta respectively[4]. These four circular layers may also be included in the three circular

1. Ibid. 15.8.
2. Nivrittih—nivartate yatastattvasargah. Tantrasāra 10.
3. Tantrasāra 10.
4. Aṇḍam ca nāma bhuvanvibhāgasthitikāraṇam.
   Prāhurāvaraṇam tacea śaktyantam yāvadasti hi. Tantrasāra 10

layers called—the circle of Prakṛiti, the circle of Māyā and the circle of Śakti. The circle of Prakṛiti consists of the Pañcabhūta, the Pañcatanmātra, Ahankāra, Buddhi and Prakṛiti. The circle of Māyā encompassing the circle of Prakṛiti consists of Puruṣa, Niyati, Kalā, Rāga, Vidyā, Kāla and Māyā. The circle of Śakti which encompasses the above three, covers Śuddha Vidyā, Īśvara-Tattva, Sadāśiva Tattva and Śakti Tattvas[1]. The Śakti Tattva, therefore, is called Vyāpinī Śakti (the Power of Encompassing). Everything beyond this is Śiva Tattva which transcends all the paths and, therefore, is above comprehension[2]. Since it exceeds all the Kalās, it is known as the field of Śāntātītā Kalā. The Supreme Being (Para Tattva) which is beyond comprehension is called the transcendental aspect of the Śiva Tattva in another context of the Tantrasāra. It is known as Kalātīta Pada[3].

There is a mutual dependence between the above two trios of Śabda Bhūti and Artha Bhūti just as word and meaning are inter-dependent. Therefore according to the SP, the syllables (Varṇa) permeate the universe (bhuvana) which is composed of the various Elements (Tattvas). The Tattvas consist of the Kalās[4].

The Word and Meaning symbolise Śakti and Śiva or Soma and Agni respectively in the SP. The above pair forms the base of all the microcosmic and macrocosmic universe consisting of innumerable names and forms (Nāma-Rūpa).[5] In the cosmic pair of Śakti and Śiva the position of Śakti is explained to avoid any confusion regarding the nature of the two. Although the supreme Śakti (Parā Śakti) is known as the Divine Command (Śaivī Ājñā) by which the Supreme Śiva rules over the universe, yet she is of the nature of Consciousness and, therefore, is the Supreme Mistress. She is beyond Mahāmāyā, Māyā and Prakṛiti—the three Powers which

1. Ibid.
2. Śivatattvam punaraprameyam sarvādhvottīrṇam. Tantrasāra 7.
3. Svatantram tu param tattvam, tatrāpi yadaprameyam tatkalātītam, Ibid. 10.
4. SP. Vāyavīya Pūrva 25. 10-14.
5. Tvam hi vāgamṛitam sākṣādahmarthāmṛitam param
   Dvayamapyamṛitam kasmādviyuktamupapadyate.
   SP. Vāyavīya Pūrva 23.16.

bring about the manifestation of the universe. She transcends freedom and bondage. As she inheres in Śiva, she is equal to Him in every respect.[1]

The Speculations on The Pratyabhijñā System

As expressed earlier, all the Samhitās of the SP uniformly advocate the supremacy of the monistic Śaivism. Therefore the various Śaiva disciplines maintaining monistic approach have been occasionally discussed at various points. We have a few references to the Pratyabhijñā system and the Śiva Sūtra Vārtika, a well known text pertaining to the above system in the Jñāna and the Kailāsa Samhitās of the SP.[2]

According to the Kailāsa Samhitā of the SP., Śiva—the Absolute has two-fold aspects — Knowledge and Consciousness. The Knowledge is nothing else but the Universal Light (Prakāśa) which makes everything that we comprehend shine before us[3]. The aspect of light is represented by Parama Śiva whereas Consciousness is the divine Śakti. The difference between the two is apparent as Śakti is not separate from the Possessor of Śakti. Therefore knowledge (Prajñāna) and Consciousness (Chaitanya) mean one and the same thing. This is corroborated by the first aphorism of the Śiva Sūtra Vārtika according to which the self is of the nature of consciousness[4]. The Consciousness signifies the sum total of the Universal knowledge and action which is denominated as Caitanya. Freedom (Svātantrya) is the inherent quality of the supreme self.[5] According to the second

1. Na bandho nāpi muktiśca bandhamuktividhāyinī
   Sarvaiśvaryaparākāṣṭhā śivasyāvyabhicāriṇī
   Samānadharmiṇī tasya taistairbhāvairviśeṣatah.
   SP. Vāyavīya Pūrva 25,28
2. SP- Jñāna Samhitā 78; Kailāsa Samhitā, 10.
3. Jñānaśabdasya paryāyaśeicchabdah strītvamāgatah
   Prakāśaścicca mithunam jagatkāraṇatām gatam. SP. Kailāsa 10.110
4. Caitanyamātmet i mune śivasūtram pravartitam.
   SP. Kailāsa 10.125
5. Caitanyamiti viśvasya sarvajñānakriyātmakam
   Svātantryam tatsvabhāvo yah sa ātmā parikīrtitah.
   SP. Kailāsa 10.126

aphorism of the Śiva Sūtra Vārtika, the mundane knowledge leads one to the bondage.[1]

During the process of the gradual manifestation of creation from the Supreme causality, the above two aphorisms represent the first flutter (Spanda) of the Supreme Śakti (Parā Śakti). This Śakti is extolled as the inherent knowledge or Energy or Action by the school of the Śvetāsvatara Upaniṣad. The above three stand for the triad of Jñāna, Icchā and Kriyā—the three Powers which are responsible for bringing about the creation. In this process of the gradual unfoldment of the world order, the first flutter of Parā Śakti is also called Śiva Tattva. This state may also be known as Icchā Śakti Tattva (the field of the Power of Desire) as it stands for that causal state which precedes all the subsequent effects.[2] The above section of the Kailāsa Samhitā seems to be in the background of Mādhava, the writer of Sarvadarśana-Sangraha, when he explains Caitanya with reference to the Supreme Self. According to Mādhava, the word Caitanya implies eternal knowledge, absolute freedom and everlasting blissfulness of Maheśvara. The "Caitanya" represents the sum total of the two qualities—Jñāna and Kriyā. The Jñāna corresponds to the luminosity of the Supreme Śiva, and Kriyā the quality to manifest the universe from His own Self[3]. The word Caitanya, therefore, is a generic term for the Supreme Self.

The concluding portion of the Jñāna Samhitā has some more reflections on the Pratyabhijñā theory. According to this, the Supreme Śiva represents the aggregate of the entire universe. He is the unity of the knower, knowledge and the

1. Jñānam bandh itīdantu dvitīyam sūtramīśituh. Ibid, 127.

2. Prathmo yah parispandah śivatattvam taducyate
Eṣaivecchāśaktitattvam sarvakṛityānuvartanāt.
SP. Kailāsa 10.151

3. Tasya cidrūpatvamanavacchhinnavimarśatvamananyonmukhatvamānandaikaghanatvam Māheśvaryamiti paryāyah. Sa eva hyayam bhāvātmā vimarśah śuddhe pāramārthikyau jñānakriye. Tatra prakāśarūpatā jñānam svato jagannirmātṛitvam kriyā.
Mādhava: Sarvadarśanasangraha p. 173, Samvat 1982, Bombay.

object of knowledge[1]. He is the creator of the Universe, the immanent and the transcendent principle. But his immanence is apparent like the reflection of the Sun or the moon on the surface of water. The Pratyabhijñā theory differs here from the Vedānta wherein the immanence of God is considered to be real. The entire universe is nothing else but the reflection of the Supreme Śiva[2]. What is the locus of His reflection?

Conclusion

As expressed earlier, the Śaivism of the SP., though fragmentary, presents a synthetic thought revolving round the Supreme Śiva. It is the quintessence of the various Brāhmanic and Tāntric principles. This perhaps explains how the cult of Linga got mingled with the entirely different cult of the Vedic Rudra and assumed the form of a forceful Śaivism as depicted in the Purānas and the Āgamas.

1. Jñātā jñānam tathā jñeyam sarvam śivamidam jagat.
SP. Jñāna 78.2

2. Racitvā ca svayancaiva praviśya dūratah sthitah
Yathā ca jyotiṣaścaiva jalādau pratibimbatā
Vastuto na praveśo vai tathaiva ca svayam Śivah, Ibid. 5.

2

THE LINGA MOTIF IN THE ŚIVA PURĀṆA

The Cult of Pillar and the Phallic Worship

THE worship of the Linga is the essence of Śaiva theology through the centuries. As such, the wonderful Śaiva temples enshrining the Śiva Lingas are found in every part of the country. The Śaivism had travelled to the numerous cities of Indo-China and Indonesia—which constitute Greater India, during the early centuries of the Christian era. The worship of the Linga in India is pre-epic, wherein the epic heroes—Rāma, Kṛiṣṇa and the the Pāṇḍavas are found worshipping the Linga as a symbol of Śiva. We have evidences of the worship of Śiva or his prototype in the form of Linga in the ancient cults belonging to the Harappa and the Indus Valley, the Asia Minor and the Roman Empire.[1]

What is the origin of the Linga cult? As far as the evidences are found, the Linga cult goes back to a very distant antiquity. It has, presumably, evolved out of the two basic principles: the cult of pillar and the phallic worship. The cult of pillar seems to be primarily based on the concept of the axis of the universe—the indestructible and eternal column. After a series of enquiries about the mystery of the creator of

1. Marshall: Mohenjodaro and the Indus Valley Civilisations. vol. 1, p. 62-63.
ABORI, Vol. 41, 1960, p. 121.

the universe the early thinker probably realised the existence of one God. This seems to have led to the principle of Divine Support responsible for the sustenance of the universe[1]. This principle seems to have been symbolised by a vertical Pillar—the substratum (Ādhāra) supporting the universe (Ādheya). It is likely that the figures of the great pillar occurring in the old seals, the stone slabs and caves so far recorded by the archaeologists are meant to convey the above universal principle.

The occurrence of the pillar as the axis of the universe goes as far back as the period of the earliest civilisation on the earth. We have the evidences of the seals and tablets of the old semitic and Mittani kings of the Indo-Aryan and Indo-European origin—presumably the ancestors of the Vedic Aryans. Some of these seals possess vertical pillars inscribed therein, besides some pictorial accounts resembling the Indian mythology. It is clear that the pillar had already been established as a religious symbol as early as about second millennium BC[2]. Some recent excavations in Ukraine (U.S.S.R.) have led the Russian scholars to ponder over the possibility of the early Indo-Aryan settlements in the region of the present USSR. The engravings on the images exhibit a phallic motif besides the other human figures. According to the report made by the Russian experts the finds which exhibit the weapons of the hunting stage may be easily fixed around second millenium BC.[3] This corrobarates the existence of the phallic worship before the Vedic civilisation, a fact already established by a number of internal and external evidences.

1. Mahaddevānāmasuratvmekam—RV. 3.55.19,
   Ekam sadviprāh bahudhā vadanti—RV. 1.164.46.
   Ekam vai idam vibabhūva sarvam—RV. 10.2 (Vālakhilya Sūkta)
   Ekam yadangamakṛiṇot sahasradhā—AV. 10.7.9.
2. The articles by JD Akhtar, the Glorious Rulers of Ancient Western Asia—The Pioneer Magazine, May 2, 1976.
   Richardson: Dictionary (1829) Before Hazrat Mohammed, the vertical column known as 'Lāt' was worshipped in the old Arab countries.
3. Hindustan Times (Magazine) Sept. 4, 1976.

It is an interesting observation that the phallic worship which is also a very old principle and goes back to the Mosopotamian period seems to be an entirely different concept from the cult of pillar. The phallic worship highlights the principle of fertility.[1] As referred to above, it was practised in the old Phoenicia, Phyrygia, Egypt and the ancient Greece besides certain parts of ancient America. The practice of Phallus-worship was alien to the Aryans is evident from a couple of Mantras from the Rigveda[2]. The fact remains undeniable that phallicism must have been popular with certain tribes inhabiting this country during the period of the Aryan settlement in India.

The phallic worship during the epic and the Purāṇic period in India is different from that of the other countries in the sense that it presents a synthesis of the phallic cult (which slowly gained ground in this country) and the cult of pillar—a quintessence of the above two principles. The account of the emergence of the Linga (Lingāvirbhāva)—a column of blazing fire in the Śaiva Purāṇas has brought out this principle in the most effective manner.

The above two cults which have developed almost in parallel lines in the different parts of the world, emerge from the principle of the causality of the universe—the principle of fertility and that of the cosmic support of the universe. The earliest reference to the principle of fertility in India may be found in the hymns to Rudra—the God of rain and storm and the generator of innumerable plants and herbs[2]. But the Vedic principle of fertility is devoid of phallicism. The cult of Pillar, on the other hand, is beautifully unfolded in the Skambha

1. (i) Teutonic deity Fray. ERE, Vol IX, p. 816.
   (ii) Egyptian Chem, Munt and Amun—C.P, Tiele; Egyptian Religious, p. 80, 123, 125,
   (iii) Roman Priapus represented as the Phallus—Ibid.
   (iv) Babylonian worship of the detached Phallus—Ibid.
2. Rigveda. 7.21.5.: Rigv. 10.99.3.
3. Father of the world—RV. 6. 49. 10.
   The augmentor of progeny—Rv. 7.59.12.
   The lord of all living beings and herbs—RV. 4.37.

Sūkta (hymn to the Mighty Pillar) of the Atharva Veda[1]. The pillar is identified with Indra who stands for the supreme spirit[2] (Mukhya Prāṇa) and the centre of the consciousness[3] with reference to the other faculties of the living body or the gods in the atmosphere. According to Sāyaṇa, Indra symbolises the individual self.[4]

It seems the cult of pillar was symbolic of the eternal and unchanging law of Nature—the cosmic Ṛita. The Vedic Gods are the upholders of Ṛita and the augmentors of stability and steadfastness in the universe. There are numerous epithets of the gods and goddesses—Ṛitāvarī, Ṛitasad, Dhṛitavrata, satyadharmā which stand for the above spirit. In a hymn of the Rig V., Indra brought about stability to the restless earth [√vyath-√drinh], composure to the quivering mountains [√kup-√ram] and steadfastness to the sky [√stabh].[5] According to Durgācārya, the root √ram means to restrain (Ramṇātih Samyamanakamā Nir. 10. 32). The unknown deity 'Ka' in the Hiranyagarbha Sūkta of the Ṛigveda is responsible for stability of the vast earth and the sky and steadfastness of the heaven[6]. The cult of pillar is a symbol of the above concept of stability and steadfastness.

The concept of the cosmic Pillar—the supreme spirit, which is responsible for the sustenance of the universe, is clearly discernible in the earlier hymns of the Rigveda. There is an enquiry in the first Mandala of the Rigveda: what was that unborn spirit which supported these six worlds?[7] Another

1. Atharva V. 10.7.
2. Chāndogya Up. 5.1.13.
3. Ibid.
4. Skambhe adhi ṛitamāhitam, Indre sarvam samāhitam.
   Atharva 10. 7. 29
   Devatā skambhah Ātmā vā. Sāyaṇa Tīkā on the above.
5. Yah prithivīm vyathamānamadṛinhad
   Yah parvatān prakupitānaramṇāt
   Yo antarikṣam vimame varīyo
   Yo dyāmastabhnāt sa janāsa Indrah. RV. 2.12.2.
6. Yena dyaurugrā prithivī ca dṛilhā
   Yena svah stabhitam yena nākah. RV. 10.121.5.
7. Vi yastastambha ṣalimā rajānsi
   Ajasya rūpe kimapi svidekam, RV. 1.164.6

hymn provides a hint to a column of light emerging from the Soma drops[1]. A Soma hymn depicts the wonderful supreme (Yakṣa) supporting the universe like a column[2]. The above speculations have assumed philosophical proportions in the Skambha Sūkta of the Rigveda.

It is evident from the above that the cult of pillar had emerged as a significant principle in the Vedic horizon which had captured the imagination of the Vedic seers. How the alien concept of phallic worship got absorbed into this cult? Perhaps the Skambha Sūkta of the Atharva Veda provides the clue[3]. According to the hymn, the Skambha is the base on which Tapas, Ṛita and all the gods are situated. It comprehends all that is existent and non-existent.[4] The Skambha, therefore, stands for the ultimate causality of the universe. The phallic worship, on the other hand, is based on the principle of Fertility and Generation which also covers the principle of ultimate Causality. The Lingāvirbhāva of the Purāṇas as a symbol of Rudra-Śiva, augments the onset of a new concept—a synthesis of the old cults of pillar and phallic worship.

It is interesting to find the link of the above two cults with the Vedic Rudra. The Rig V. depicts twofold nature of Rudra —benevolent and malevolent. Although known for destruction and regarded with awe, Rudra combines in him the benevolent qualities of fertility and healing. He is the father of the Maruts and also of the creatures of the world.[5] The cults of pillar and phallic worship seem to have been assimilated into the above characteristics of the Vedic Rudra.

1. RV. 9.61.16.
2. Divo yah skambho dharuṇah svātata
   Āpūrṇā anśrū paryeti viśvatah. RV. 9.74.2.
3. cf Rao T.A. Gopinath: Ele. of Hindu Iconography. Vol. 2. pt. 1. p. 56-57. also IHQ vol. 24, p. 276-277.
4. Brihanto nāma te devāh ye asatah parijajñire
   Ekam tadangam skambhasya asadāhuh paro janāh.
   Atharva V. 10.7.75
5. Father of the World—RV. 6.49.10.
   Lord of all living beings and herbs—RV. 4.37.

The Origin and Nature of Linga

The Linga means symptom or sign.[1] As per the Sānkhya school of thought, the Linga signifies Prakṛiti and Vikṛiti both[2]. Therefore, it symbolises the supreme Śiva in the various Purāṇas and the Śaivāgamas. It comprehends within itself all the gods and is the seat of the entire creation and dissolution of the universe[3]. According to the Śaivāgamas the Linga provides the base for the three cosmic actions of creation, sustenance and dissolution.[4] The Tantra has interpreted the Linga as the manifested form of the supreme Śiva prior to the creation, while the unmanifested form is represented by His transcendental Self.[5] This fact is well-illustrated by a verse of the Skambha Sūkta, according to which the Skambha—an earlier counterpart of the Linga has two aspects—Existent and Non-Existent[6]. The Non-Existent (Asat) represents the unmanifested and transcendental nature of the Supreme Entity before creation. The Existent (Sat) which stands for the manifested form of the same is illustrated by the blazing Pillar of the Purāṇas. The Vyakta and Avyakta

1. Ākṛitirjātilingākhyā. Nyāya Darśana 2.2.70
2. Saptadaśaikam lingam. JR. Ballantyne : Sānkhya Aphorisms of Kapilā. Chowkhamba Sanskrit Series, Varanasi, 1963.
3. Layanāllingamityevam pravadanti manīṣiṇah.
   Skanda Māhesvara 6. 29-30
4. Layam gacchanti bhūtāni sanhāre nikhilāni ca
   Nirgacchanti yataścāpi lingoktistena hetunā. Ajitāgama 3.17-18
   Layam gacchanti bhūtāni sanhare nikhilam yatah
   Sṛiṣṭikāle tathā sṛiṣṭistasmāllingamudāhṛitam.
   Suprabhedāgama 1.33. 1.2.
5. Lingantu trividham proktam vyaktāvyaktobhayātmakam
   Vyaktam yat pratimāvyaktam Śivalingamiti smṛitam.
   Ajitāgama 4. 1-2.

   Puruṣasya tu yaccinham puruṣavyaktikāraṇam
   Sadāśivasya tallingam Śivalingamiti śrutam
   Kūṭasthaśca Mahādevah sarvakāraṇakāraṇam. Ajitāgama 3. 1-2
6. Atharva V. 10.7.25.

of the Bhāgavadgītā though used with reference to the individual souls, stand for the above Sat and Asat aspects of the Divine Being.[1] The Linga, therefore, is Sat—the Vyakta which emerges from Asat—Avyakta. Hence the cause of the universe.

The Lingāvirbhāva theme of the Purāṇas brings out the above principle in a simplified manner. According to the above legend the Linga has no beginning and no end. Bramā and Viṣṇu had to come back disappointed from the pursuit of their enquiry about the nature of the Linga. This amounts to the well-established fact of the scriptures that the Self-existing Unmanifested Principle manifests Himself and again merges back into the eternal Unmanifested Form at His own will[2]. This is the endless cosmic circle of creation and dissolution of the universe or the microcosmic birth and disintegration of the innumerable living beings. Here creation or birth signifies manifestation of those elements which were lying dormant in the lap of dissolution or disintegration. The beginning and the end of the Linga, therefore, symbolise the unmanifested nature of the Supreme, which is beyond all the senses of perception and the mind. This unmanifested and transcendental nature of the Supreme is unknown even to the sages and gods. The Vedas clearly refer to this transcendental and mystical nature of the Supreme Self[3]. The epithets of the sup-

1. Avyaktādīni bhūtāni vyaktamadhyāni Bhārata.
   Avyaktanidhanānyena... Gītā 2.28
   Compare—Asadvai idamagre āsīt tato vai sadajāyata.
   Taittiriye Up. 2.7.
   Ten Principal Ups. vol. 1. with Śānkarabhāṣya,
   Motilal Banarsidas 1964
2. Yathecchasi tathā krīḍa bālah krīḍanakairiva
   Hariv Viṣṇū 63.126
   Saguṇasya Maheśasya līlayā rūpadhāriṇah
   Gotram kulam vijānīhi nādameva hi kevalam.
   Śiva Rudra Pārvatī 48
   Tvameva bhagavannetacchivaśaktyoh svarūpayoh.
   Viśvam srijasi pāsyatsi krīḍannurṇapato yathā. Bhāg. 4.6.43
   Avyaktādīni bhūtāni vyaktamadhyāni bhārata
   Avyaktanidhnānyeva. Bhāg. 2.28
3, Pādo'sya viśvā bhūtāni
   Tripādasyāmṛitam divi. RV. 10.90.3
   Ardhena viśvam bhuvānam jajāna
   Yadasyardham katamah sa ketuh. AV. 11.6.22

reme 'Siva—Aparimeya, Aparicchhedya and Anādimadhyanidhana occurring in the 'Śaivāgamas present a glimpse of this mystical nature of the supreme[1].

There is an account in the Dharma Samhitā of the SP (Pañcānana Tarkaratna edition) which throws some light on the nature of the Linga. During the state of One Ocean (Ekārṇava) before creation, while the powerful rays of the sun evaporated the moisture of the outer surface of the earth, Rudra—known as Kālāgni, emerged, burning the moisture from within. With the result of this twofold heat, the quick evaporation resulted in condensation. Consequently, the incessant rain led to the state of One Ocean again. Brahmā thought of creation and engaged Rudra to this task. But Rudra entered into the vast sheet of ocean and did not appear for a considerable period. Brahmā could not wait any more and brought about his own creation. Rudra appeared after a long time and having seen the creation around, became furious. Brahmā requested Rudra to forgive him. Consequently Rudra fulfilled his wish. Rudra placed his burning anger in the sun and established his Linga in the unlimited space having pierced through the earth. The Linga, since then, became the symbol of divine creation and an object of worship.[2] Does it not hint at the old phallic worship based on the principle of fertility and its prevalence in the different regions of the globe?

The Lingāvirbhāva accounts in the Śiva Purāṇa

The concept of the Linga in the SP. is noteworthy from two aspects. Firstly, the Lingāvirbhāva legend which occurs five times in the Purāṇa with variations in the theme, accounts for the popularity of Linga worship in India. It is evident from above that the different versions of the Lingāvirbhāva account have been interwoven in the main text of the SP.[3] The Lingāvirbhāva legend occupies a significant

1. cf. Suprabhedāgama 5.
2. Prajāsargam vinānena lingenāsatproyojnam
   Ityuktvā tam vinirbhidya cikṣepa sa mahītale.
   SP. Dharma 49.82. (Pañcānana Tarkaratna edition
3. SP Jñāna 2-3; Vidyeśvara 3; SP Sanatkumāra 18; SP Vāya. Uttara 27; SP Dharma 10.

place in the Śaiva Purāṇas—the Skanda, the Linga and the Vāyu[1]. The above legend in the style of the Purāṇas and perhaps with the same objectives in view is found in the Saivāgamas[2]. The occurrence of the Lingāvirbhāva accounts in all the above texts was probably synchronised in the early centuries of the Christian era, when the Linga worship had received universal acclaim in society.

Secondly, a full-fledged philosophy has developed round the concept of the Linga in the Śiva Purāṇa unlike the other Śaiva Purāṇas. According to the Śiva Purāṇa, the Linga represents a state of completion—a whole which constitutes two aspects—male and female or the Supreme and His Power. This is the Nāda and Bindu—the twin causality out of which the world is effected. The Nāda represents Śiva whereas Bindu stands for Śakti who are also called Bharga and Bhargā as well as Bhagavān and Bhaga[3]. Therefore, for creation the mutual causality of the dual principle (sakalīkarana) is absolutely essential. The word 'Bharga' is explained

1. Skanda P. Māheśvara. Aruṇācala I. 1-2; Aruṇācala II, 9-15.
   Linga P, 17-18, 25, 29. 73-74.
   Vāyu, P. 24, 55.

2. Ajitāgama 3-4.
   Suprabhedāgama 1.33.
   Vātulaśuddākhya 1.52.
   Kiranāgama 3.21.
   Kāranāgama 1.9.

3. Bindunādayutam sarvam sakalīkaraṇam bhavet
   Sakalīkaraṇājjanma jagat prāpnotyasanśayam
   Bindunādātmakam lingam jagatkārṇamucyate
   Bindurdevī Śivo nādah Śivalingantu kathyate.
   Śiva P. Vidyes. 14. 89. 90.

   \+ + + +

   Bhargah puruṣarupo hi bhargā prakṛitirucyate
   Avyaktāntaradhiṣṭhāṇam garbhah puruṣa ucyate
   Suvyaktāntaradhiṣṭhānam garbhah prakṛitirucyate. Ibid, 95-96

   \+ + + +

   Bham vriddhim gacchatītyasmāt bhagah prakṛitirucyate
   Bhagasyedam bhogamiti śabdārtho mukhyatah śrutah
   Mukhyo bhagastu prakṛitirbhagavān Śiva ucyate. Ibid. 101-102

etymologically, by reversing the letters, which comes out to be 'Garbha' (origin). The 'Garbha' (causality) is twofold—of the visible nature and of invisible nature (Avyakta—prakṛiti and Suvyaktaprakṛti). These may be compared to the Sānkhya Prakṛiti and Puruṣa. However, in the Tāntric texts, Nāda and Bindu have an opposite explanation according to which Nāda symbolises Śakti and Bindu Śiva. The Bindu, therefore, represents the subtle nature of the Supreme Śiva while His unmanifested form is the state of the disappearance of Bindu[1]. This is Niṣkala stage of the Supreme Śiva. Śiva in the SP is called Lingī who wields the above symptom of his supreme nature[2]. He stands for the quintessence of the three stages—Eternal Bliss (Nitya sukha), Existence as Supreme Being (Puruṣa) and His Power, (Śakti)[3]. When the dual principle of Puruṣa and Śakti exists as one single unit, this is called the Supreme Being (Niṣkala Brahma). The same during the process of manifestation of the universe emerges as sakala[4] (possessing a form).

The query is whether the Linga represents Niṣkala or sakala form of Śiva. Although the Linga has a visible form, yet it is called the Formless Column (Niṣkala Stambharūpa) in the various passages of the Lingavirbhāva accounts[5]. The Formless column comes between the two extremes of Formlessness and Having a Form. Inspite of being visible to Brahmā and Viṣṇu as a column resplendent with its brilliance, it has no beginning and no end. This justifies the mystic and transcendental nature of the Linga.

1. Gopinatha Kaviraja : Kalyāna Śivānka, p. 476.
2. Linge prasūtikartāram linginam puruṣo yajet
   Lingārthagamakam cinham lingamityabhidhīyate.
   SP. Vidyeśvara 14. 106
3. Śam nityam sukhamānandamikārah puruṣah smṛitah
   Vakārah śaktiramṛitam melanam Śiva ucyate.
   Ibid. 16. 76-77
4. SP. Vidyeśvara, 3. 10-11.
5. Niṣkalastambharūpeṇa svarūpam samadarśayat
   SP. Vidyeśvara. 3. 27-28
   Sūkṣmapraṇavarūpam hi sūkṣmarūpantu niṣkalam. Ibid. 16.28

The Identical Nature of Linga and Yakṣa

The well-known account of the emergence of the Linga seems to be an echo of the account of Yakṣa allegorised in the Kenopaniṣad. The sudden appearance of Yakṣa (the wonderous being) before the conceited gods remains a mystery to them until it is partially unravelled by goddess Umā in the Kenopaṇisad[1]. The inquiry of Brahmā and Viṣṇu about the mystery of the Linga in the SP is fulfilled by Śiva Himself[2]. The objective of the above two Upaṇiṣadic and Purāṇic accounts is common. This is to destroy the pride of the gods which has originated from ignorance and has blinded their vision[3]. In the account of the SP, Śiva chopped off the proud and deceitful fifth head of Brahmā and cursed the untruthful ketaka flower[4]. The defaulters get a glimpse of Truth—at the behest of the supreme self (the Yakṣa or the Linga) in the Upaṇiṣadic and the Purāṇic accounts.

Another account, which seems to be a reproduction of the Yakṣa allegory of the Kenopaṇiṣad written under the Śaivaite influence, occurs in the Uttarabhāga of the Vāyavīya Samhitā[5]. This account, apart from being an interpolation, corroborates the influence of the Kenopaniṣad over the Puranic Lingāvirbhāva legend.

Besides the Upaṇiṣadic theme being adapted to the Purāṇic setting, the word 'Yakṣa' itself, which is of the Vedic origin, may be interpreted in the light of the Purāṇic Linga. The commentator Uvvata explains the word as 'worthy of worship'

1. Kenopaniṣad 3-4, Iśādidaśopaṇiṣadah, 1964.
2. Ayudhyatām mahātmānan Brahmaviśṇū parasparam
   Tayormānam nirākartum tanmadhye parameśvarah
   Niṣkalastambharūpeṇa svarūpam samadaraśayat.
   Śiva P. Vidyesvara 3. 27-28
3. Śamkara in his commentary of the Kenopaniṣad explains the above point:
   Yasmāccāgnyādīnām jayābhimānam śātayati tataśca
   Brahmavijñānam darśayatyabhimānopaśame. Kenopaniṣad 3, Tīkā
4. SP. Vidyeśvara 6. 4-5.
5. SP. Vāyavīya. Uttara 3.

which is also supported by Sāyaṇa.[1] The word seems to be employed in the Atharva Veda and the Kenopaṇiṣad in the above sense.[2] According to a Mantra of the Atharva Veda, the great Wondrous Being exists in the midst of the universe and over the atmosphere excelling in Tapas. The gods cling to Him like the branches to a trunk of a tree.[3] The tree trunk (Vrikṣasya Skandhah) is firm (Sthāṇu) and reminds one of the cult of the Pillar. The expression "Tapasi Krāntam" contains the seed of the Yogeśvara concept of Śiva. Like the Yakṣa of the Kenopaṇiṣad, the Divine Column, which is the symbol of the world axis, is shrouded in mystery. The Vedic term 'Yakṣa" therefore, seems to be linked to the Purāṇic Linga. The Yakṣa and the Linga are almost equivalent epithets of the Cosmic Principle which holds the universe and which is shrouded in mystery.

The Lingāvirbhāva accounts in the Śaiva Purāṇas

The theme and the purpose of the Lingāvirbhāva legend in the Purāṇas, the Mbh and the Śaivāgamas is the same, though it may vary in style and volume. This certainly is due to the fact that interpolations have been effected from time to time. In the SP itself the Lingāvirbhāva accounts which occur in the different contexts belong to the different periods. Considering the contents and style, the Lingāvirbhāva legend belonging to the Vidyeṣvara appears to be earlier than those occurring in the Jñāna, Sanatkumāra, Dharma, and Vāyavīya Uttara of the Śiva P[4]. The other versions of the account

1. Uvvata—yakṣam—pūjyam Vāj Samhitā 34.2.
   Sāyaṇa—tvadīyam yakṣam pūjyam svarūpam apsu antah.
   Atharva Veda 11.2.24
2. Atharva V—8.9.8; 25; 26; 10.2.62; 7.38; 8.15; 43; 11.2.24; 11.8.10.
   Tanna vyajānata kimidam yakṣamiti
   Kimidam yakṣam pūjyam mahadadbhutamiti.
   Śānkara Bhāṣya, Kenopaniṣad 3.2
3. Mahad yakṣam bhuvanasya madhye
   Tapasi krāntam salilasya priṣṭhe
   Tasmin śrayante ya u ke ca devā
   Vṛikṣasya skandhah pariteva śākhāh. Atharva V. 10.7.38
4. SP Vidyeśvara 3-6; Jñāna 23; Sanatkumāra 18; Dharma 10; Vāyavīya Uttara 27.

except that of the Vidyevśara Samhitā, therefore, were added to the respective Samhitās much later. This proves the separate and independent existence of the different Samhitās before these were compiled into the composite text of the SP.

The Linga P., explains the nature of Śiva Linga in various contexts. The Supreme Śiva is formless and the mystical Linga is His symbol[1]. To the query of the sages regarding the Linga and its origin, Brahmā explained to them that the supreme Śiva is Lingī whereas the Linga is called Pradhāna[2]. The latter is nothing else but the Prakṛti—the root evolvent[3]. This places the supreme Śiva who is formless (Alingī) on par with the Sānkhya Puruṣa.

The Linga constitutes the Trimūrti and the Nāda in the Linga Purāna. The Praṇava on the Linga synthesises the Nāda and the Mātrikā (syllable). It also symbolises the quintessence of the three Gods and the Nāda Brahma—the fourth, by the medium of the three syllables—a+u+m and the eternal sound in the end[5]. This resembles the Lingāvirbhāva legend of the Vāyavīya Uttara of the SP, which associates the syllables of the Praṇava with the Trimūrti and the Nāda at the end of the syllables with the Atharva Veda[6]. That the account of the emergence of the Linga in the Vāyavīya Uttara is comparatively later than the first two of the SP has been pointed out earlier. It seems that the Lingodbhava legend of the Linga P is later than the first two Linga accounts of the SP and contemporary with the later versions of the same accounts of the SP.

The Skand P Kasi kh. displays slight deviation from the general theme of the Linga-prādurbhāva occurring in the SP and the Linga P. The Linga herein emerges before Brahmā

1. Alingo lingamūlantu avyaktam lingamucyate
   Alingah Śiva ityukto lingam śaivamiti śrutam. Linga P. 3.1.
2. Pradhānam lingamākhyātam lingī ca parameśvarah, Linga P. 17.5
3. Pradhānam prakritiśceti yadāhurlingamuttamam. Linga P. 3.2
4. Paramātmā munirbrahmā nityabuddhasvabhāvatah
   Viśuddho'yam tathā Rudrah purāṇe Śiva ucyate. Ibid. 3.10
5. Ādyam varṇamakārantu ukārancottare tatah
   Makāram madhyataścaiva nādāntam tasya comiti. Ibid. 17.51
6. SP. Vāyavīya, Uttara. 27.

who has practised severe penances for Śiva. The object here, therefore, is not the destruction of ignorance but to show the vision of truth. The three syllables of Praṇava therein stand for Trimūrti, the Nāda for Nāda-Brahma and the Bindu for the supreme Śiva[1]. Therefore, it is compared to the Great Bull with four horns and three feet etc. bound at three places[2]. The praṇava is at the root of the entire manifestation of the universe.

The account of the emergence of the Linga in the Māheśvara kh. of the Skanda P. envisages a much later version of the above account. The Linga herein, appeared before the gods as a result of the curse of the angry sages to Śiva in the Dāruvana[3]. The rest of the account goes on as in the other Purāṇas. In this context also the theme is the appearance of the Linga after the removal of ignorance of the sages, though with a slight twist in the normal setting which envisages Brahmā and Viṣṇu arguing over their superiority.

The Aruṇācala Māhātmya Pūrva and Uttara Bhāgas of the Skanda P. have the Lingaprādurbhāva accounts in the normal setting of the Śaiva Purānas. The Linga emerged before Brahmā and Viṣṇu in order to dispel their pride and to show them a glimpse of the real nature of the supreme Śiva[4]. The occurrence of the Linga-Prādurbhāva accounts in the different khandas of the Skanda P. accounts for the independent existence of each khanḍa prior to their compilation in the form of the composite Purāṇa.

1. Atastat praṇavam śāntam pratyakṣīkṛitavān vidhih
   Trayīmayasturīyoyasturyātīto'khilātmakah
   Nādabindusvarūpo yah sa praikṣi dvijagāminā.
   Skanda P. Kāśī 73. 92-93
2. Skanda p. Kāśi 73. 95-96.
3. Evam Śaptah sa munibhirlingam tasyāpatadbhuvi
   Bhūmiprāptam ca tallingam vavridhe tarasā mahat.
   Skanda p. Māheśvara 6.25
4. Iti niścitya manasā svayameva sadāśivah
   Āvayoryudhyatormadhye vahnistambhah samudyatah.
   Skanda p. Māheśvara. Aruṇ ācala. Pūrva 2.

   \+ + + +

   Tejolingam tadāścaryam dṛiṣṭvā vyaktamithah krudhau
   Acintayetāmekaikam caturmukhacaturbhujau.
   Skanda P. Māheśvara Aruṇācala Uttara 10.14

The account of the emergence of the Linga in the Brahmānda P. commences with the argument over superiority amongst Brahmā and Viṣṇu. This is followed by the appearance of the Śiva Linga. Having found the Linga to be beginningless and endless, the two gods realised Śiva's supremacy[1]. The account in the extant Purāṇa is short and avoids the details of the Śabda-Brahma philosophy. It is likely that this account is earlier than those belonging to the other Śaiva Purāṇas which have gained bulk due to the addition of the other material.

The Lingodbhava legend in the Vāyu P. seems to be one of the earliest as it is minus all the details of the Śabda-Brahma-philosophy. It is found in the same setting as is common with the earlier legends pertaining to the account of the emergence of the Linga. As Brahmā and Viṣṇu were quarrelling over each one's supremacy, the resplendent Linga appeared in the northern direction to the great dismay of these gods[2]. This account is also minus the incidents of Brahamā's deceit, his false witnesses—the ketaka flower and the cow Surabhi and finally the chopping off of Brahmā's head as a result of Śiva's wrath. It is obvious from the extant account of the Vāyu P. that all the above material has developed around this old account in the later Purāṇas. Besides, the above account occurs only once in the entire Vāyu P. This also supports the fact that there had been no interpolations in so far as the above account is concerned.

The Linga and the Praṇava

According to the Śiva Purāṇa, the knowledge of Śiva (Sivatattva) is, in a nutshell the exposition of the meaning of

1. Evam sambhāṣmāṇau tu parasparajayaiṣiṇau
   Uttāram diśamāsthāya jvālāmadrākṣva viṣṭhitām
   Jvālām tatastāmālokya vismitau ca tadānaghāh.
   Brahmānḍa P. 26.17-18

2. Evam sambhāṣamāṇābhayām parsparajayaiṣiṇām
   Uttarām diśamāsthāya jvālā dṛiṣṭāpyadhiṣṭhiṭā
   Jvālāntatastāmālokya vismitau ca tadānayoh. Vāyu P. 55.17-18

Praṇava (Praṇavārthaparijñāna)[1]. Śiva is very often identified with the Praṇava in a number of Śaiva Purāṇas and Saivāgamas[2]. The Skanda P. calls Him bow-shaped (Cāpomayākriti) which hints at the syllable 'Om' which resembles a bow in appearance.[3] According to the Vāyu P. the syllable 'Om' may be identified with a bow[4]. The commentator Visṇusūri has equated the syllable 'Om' with the bow of Śiva, while commenting upon a verse in the Rudrādhyāya[5]. This brings out the gradual development of speculations on the syllable Om' which was first identified with the bow of Śiva and later with Śiva Himself.

It is interesting to trace back the development of the concept of Praṇava from the Vedic texts. Although the syllable 'Om' occurs in the Vedic hymns, the speculation on the subject is first found in the Y. Veda. One of the epithets of Siva in the Rudrādhyāga of the Y. Veda is 'Tāra'[6]. The

1. Praṇavārthaparijñānameva jñānam madātmakam
   Bījām tat sarvavidyānam mantram praṇavanāmakam.
   Śiva P. Kailāsa 3.2
2. Śivo vā praṇavo hyeṣa praṇavo va Śivah smritah Ibid 3.6
   Tadetamonkāraśabdamasparśamarūpamarasamagandham
   paryupāseta avidyeśānāya
   Viśvarūponatasya avidyeśānāya namo yogīśvarāya.
   + + + + Vāyu P. 21.30
   Āvayoh stutisantuṣṭo linge tasmin niranjanah
   Divyam śabdamayam rūpamāsthāya prahasansthitah
   + + + + Linga P. 17.72-73
   Guhyamekākṣaram taddhi praṇavah parıkīrtitah
   Sadāśivatanuh sākṣāt praṇavah syājjanārdana. Ibid. 1.27
   + + + +
   Pancabrahmamayairmantraih pancākṣaravapurdharaih
   Akārapīthikārūpo nādātmā yah sadāśivah.
   Skanda Māheśvara, Aruṇācala Pūrva 2.58
3. Nama onkārarūpāya namo'kṣaravapurdhṛite
   Namo'kārādivarṇānām prabhavāya sadāśiva.
   Skanda P. Kāśī 73.101
   Also Skandā p. Māheśvara Aruṇācala 14.8.
4. Praṇavo dhanuh śaro hyātmā Brahma tallakṣyamucyate
   Apramattena cedvadhyam śaravattanmayo bhavet. Vāyu P, 20.5
5. 'Praṇavo'sya dhanuh proktam śaro jīva udāhṛitah' iti smṛiteh.
   Dhanvane praṇavātmakāya. Rudrādhyāya 1.1
6. Namastārāya. Rudrādhyāya 8.8.

word is explained by the commentator Śankara as the saviour from the ocean of the world. 'Tāra', therefore, stands for the Praṇava which is the same as Brahma[1].

The image of Rudra-Śiva wielding bow and arrow which is rooted in the Vedic Rudra, is the most prominent in the Rudrādhyāya. The first Mantra itself unfolds Him as a Dhanvan[2]. There are several verses which are followed by the above image of Rudra-Śiva[3]. It is clear from the above Mantras of the Rudrādhyāya that Rudrā-Śiva has been transformed into the Linga and his bow into the sacred Praṇava. Viṣṇusūri, who provides the Ādhyātmika sense of the Mantras of the Rudrādhyāya explains the bow of Śiva as the Praṇava[4]. The same concept prevails in the Purāṇas[5]. The bow of Śiva destroys all the evil forces and protects the good. This justifies its auspicious nature[6].

According to the Upaniṣads, the Onkāra is the indestructible Brahma, whose meditation leads to the emancipation of

1. Tārayati sansāramiti tārah. Tārah praṇavah tadrūpāya namah. Sansārasāgarāduttārkam Brahma.
   Yajur Veda 16.40. Śānkara Bhāṣya
2. Namaste astu dhanvane bāhubhyāmuta te namah.
   Rudrādhyāya 1.1.
3. Yā te iṣuh Śivatamā śivam babhūva te dhanuh. Ibid. 1.2.
   + + + +
   Avatatya dhanustvam sahasrākṣa śateṣudhe
   Niśīrya śalyānām mukhā śivo nah samanā bhava. Ibid, 1.11
   + + + +
   Pinākam bibhradāgahi. Ibid. 10.10
   Sahāsrāṇi sahasraśo ye Rudrā adhi bhumyām
   Teṣām sahasrayojane'va dhanvāni tanmasi. Ibid. 11.1
4. See Viṣṇusūri's commentary on Rudrādhyāya 1.1. Also
   Te haste yā hetih kāmarūpamastram yacca dhanurbabhūva ten ca viśvatah sarvatastvam paribbhuja paripālaya,
   Commentary on Rudrādhyāya 1.13.
   Pinākam praṇavātmakam dhanuh kare bibhratpraṇavamuccārayan.
   Ibid. 10.10
5. See p. 53-54 of the chapter.
6. Śivam babhūva te dhanuh. Rudrādhyāya 1.2.

an individual[1]. The Gītā echoes the same view[2]. The above thought is supported by the Atharvaśiras, one of the later Upaniṣads[3]. According to Patanjali, Praṇava is the symbol of the supreme Being. One should, therefore, meditate on the syllable[4]. The Vāyu P. which is one of the earliest Purāṇas, has identified Onkāra with the Brahmā. The syllable 'Om' therefore, comprehends the three Vedas, the three worlds and the three fires[5]. It is obvious from the above that the later Purāṇas with sectarian bias have identified Praṇava with either Śiva or Viṣṇu.

The word Praṇava or Onkāra is etymologically explained in the various later Purāṇas. According to the SP, Praṇava, which is of the nature of Śiva is so called because it is life breath (Prāṇa) and also a new boat (Nava Nāva) meant for crossing the ocean of the universe, evolved from the Prakriti (Pra-Prakrtijāta).[6] The three letters of the word also stand for the negation of the material world for a meditator (Pra= Prapañca+n=not+va=you i.e. the Sādhaka).[7] The sacred word brings about a complete transformation of a meditator and therefore it is called as above.[8] According to a verse

1. Omityekākṣaram Brahma..... Taittirīya Up. 9.8.
   + + + +
2. Omityekākṣram Brahma vyāharanmāmanusmaran
   Yah prayāti tyajan deham sa yāti parmām gatim. Gīta 8.13
   Vedyam pavitramonkāram riksāma yajureva ca. Ibid. 9.17.
3. Sa Onkārastāra iti prastutya sa eko Rudra sa Iśānah.
   Atharvaśiras Up. 1
4. Tasya vācakah praṇavah. Tajjapastadarthabhāvanam.
   Yogasūtra 1.27-28
5. Omityekākṣaram Brahma guhāyām nihitam padam
   Omityetat trayo vedāstrayo lokāstrayo'gnayah. Vāyu P. 20.6
6. Prāṇah praṇava evāyam tasmāt praṇava īritah.
   + + + + Śiva P. Kailāsa 3.11
   Yo hi prakṛitiyātasya sansārasya mahodadheh
   Navam nāvāntaramiti praṇavam vai vidurbudhā.
   Śiva P. Vidyeśvara 17.4
7. Prah prapanco hi nāsti vo yuṣmākam praṇavam viduh
   Prakarṣena name yasmānmokṣam vah praṇavam viduh.
   Śiva P. Vidyeśvara 17.7
8. Prakarṣeṇa mahātmānam navam śuddhasvarūpakam
   Nūtanam vai karotīti praṇavam tam vidurbudhāh.
   Śiva P. Vidyeśvara 17.8

in the SP. Kailāsa Samhitā, the Onkāra is the sound (Om) obtained from the reverse form of the Hansa Mantra (Soham) —minus the initial sibilant (Sakāra) and the latter consonant (hakāra). Therefore, this stands for the essence of identity of the Brahma and the individual self[1]. The Hamsa Mantra (Soham) is permeated in the entire microcosmic order of the universe during inhalation and exhalation. The first syllable 'So' signifies inhalation and the latter 'ham' stands for release of the breath.

According to the Linga P. the Onkāra and the Praṇava respectively are so called because these inspire one upwards and protect the life breath.[2] The Skanda P adds a few more points to the above thought[3]. That during the period of the later Purāṇas the concept of the Praṇava had fully developed is evident from the varied definitions and etymological explanations of the syllable Praṇava or Onkāra.

The speculations on the nature of Praṇava occupy a significant place in the Śaivāgamas. According to the Ajitāgama the Supreme Being has two forms—Śabda Brahma and Para Brahma. The Śabda Brahma has originated from the Para-Brahma. The sacred Praṇava symbolises the former.[4] The

1. Pratilomātmake hanse vakṣyāmi praṇavodbhavam
   Vyanjanasya sakārasya hakārasya ca varjanāt
   Omityeva bhavet sthūlo vācakah paramātmanah.
   Śiva P. Kailāsa 10.119-120
2. Urdhvamunnāmayatyeva sa Onkārah prakīrtitah.
   Prāṇānavati yastasmāt praṇavah parikīrtitah.
   Linga P. Uttarārdha 18.15
3. Avanādomiti khyātam sarvasyāsya prabhāvatah
   Bhaktamunnayate yasmāttadomiti ya īritah.
   + + + + Skanda P. Kāśī 73.89
   Praṇūyate yatah sarve paranirvāṇakāmukaih
   Sarvebhyo'bhyadhikastasmāt praṇavo yah prakīrtitāh
   Svasevitāram puruṣam praṇayedyah parampadam
   Atastat praṇavam śāntam pratyakṣīkṛitavān vidhih.
   Skaṇda P. Kāśī 73. 91-92
4. Brahmadvayam samuddiṣṭam śabdabrahma param ca yat
   Param tacchivamuddiṣṭam Brahmaśabdena śabditam
   Śabdabrahmamayam yattat sadāśivamiti Smṛitam
   Sadāśivatanuh sākṣāt pranavah syājjanārdanah.
   Ajitāgama Kriyā 1.26-27

Mṛigendrāgama finds quintessence of Nāda, Bindu or the three Gods (Trimūrti), the various elements (the sun, the moon and the fire) in the Praṇava[1]. The same is held by the Vātulaśuddhākhya[2]. The Praṇava is called the Kula Mantra as no Mantra is complete without its initial utterance[3]. The above speculations though scattered in the various Śaivāgamas and the other Tantric works, form the background of the philosophy of Śabda-Brahma. This school has developed independently under the shelter of the inspiring śabdabrahmavādin like Bhartṛihari though some Tantric and Purāṇic influence may be undeniable.

The bow of Rudra-Śiva implies sound (śabda) which is the essence of the Praṇava. It is obvious from the above that Rudra-Śiva, the wielder of the bow has evolved into Supreme Śiva of the Puranic period. He is of the nature of Ether (Vyoma). The sound (Nāda or śabda) is the chief characterstic of the Ether and that of the bow of Śiva. The principle of invariable association of Praṇava and Linga, therefore, symbolizes the intimate association of Nāda with Śiva. The sound is also one of the five subtle elements which constitute gross matter. The Praṇava, therefore, is called the cause of the universe and the Linga—the symbol of the Supreme Śiva as the Supreme Cause.[4]

The syllable 'Om' which combines Nāda and Bindu both,

1. Śakternādo'bhavadbindurakṣaram mātrıkā tatah.
   + + + Mrigendrāgama Kriyā 1.2.
   Seśāyā maṇḍalatrayyā vācakah praṇavah smṛitah. Ibid. 1.5.
2. Nādam guhyam param jīvam dehībhūtam ca pancamam
   Sāntam tattvāntabhūtāntam śivārṇamśūnyamavyayam.
   Ete paryāyanāmāni hakārasya vidhīyate
   Sūkṣmatvādghoṣarūpatvānnādamityabhidhīyate.
   Vātulaśuddhākhya. Vargabhadapaṭala 22-23 quoted in the Mrigendrāgama Kriyā 1.
3. Onkārapūrvakā mantrā namaskārāntayojitāh.
   Nirmalamaṇi of Aghoraśīvācārya on the Nihśvāsakārikā quoted from Rauravāgama Kriyā. 1.4. footnote.
   Mūlamantramidam proktam. Rauravāgama 1.4.
   + + + +
   Praṇavah Prathamam Proktam ā ī ū tadanantaram.
   Kāranāgama quoted in Rauravāgama Kriyā 1.4. footnote.
4. cf. Ajitāgama Kriyā. 1.27-28.

symbolises the above synthesis. The Nāda and Bindu which stand for Śiva and Śakti respectively in the SP, bring about the creation of the universe only when they are united. They remain passive during their state of separation from each other. This is the reason why Praṇava is the direct cause of the universe. It presents a stage of assumption of Kalās (Sakalīkaraṇa) from the Niṣkala form during the process of creation[1].

The Kailāsa Samhitā of the SP has a reference to the meditation on the syllable 'Om' over the dazzling disc of the sun[2]. This practice which is found in a number of the Śaivāgamas and the Śaiva Purāṇas is a development of the above mentioned Praṇava-Linga principle. We have a number of evidences according to which the immovable (Sthāṇu) Linga of Śiva is equated with the Sun—the central point of solar energy[3]. Rudra is identified with Agni in the Vedas.[4] The sun, therefore, stands for the celestial Agni. An account of the SP brings out the identical nature of Śiva and and the Sun. As the Sun is the spring-head of the Solar energy to the entire galaxy, so is the Linga of Śiva to the creation.[5] The Sun is the source of the Kinetic energy of the universe. Śiva also stands for the entire pulsation and kinetic force which has permeated in the microcosmic universe.

The further thought on the Praṇava in the SP seems to be a later development. According to this, the sacred word is classified into subtle and gross. The subtle Praṇava again has

1. Bindunādayutam sarvam sakalīkaranam bhavet
   Sakalīkaraṇājjanna jagatprāpnotyasanśayah.
   Śiva P. Vidyeśvara 14.89.
2. SP Kailāsa 3. 87-88.
3. Rudrastvā vartayatu mitrasya pathā. Yajur Veda (Kṛiṣṇa) 1.24.
   Tatah sasmitamālokya devīm devavaro Harah.
   Svarūpam darśayāmāsa ghoram sūryātmakam param.
   Śiva Vāyavīya Uttara 8.27
   Tasmādabhyarcayennityam śivamādityarūpinam. Ibid. 37.
4. Tvamagne Rudro asuro maho divastvam. Rig V. 2.1.6.
   \+ + + +
   So'rodīdyadarodīttad
   Rudrasya rudratvam. Yajur Veda 1.5.1
5. Śiva P. Dharma. 49.

two aspects—short and long. The short one consists of the following four—a+u+m+Bindu-Nāda, whereas the long one is the subtle sound which exists in the hearts of the Yogins. The gross Praṇava, on the other hand, is Pancākṣara (Namah Śivāya)[1]. The above concept of Praṇava has developed into the five Nyāsas called—Matrikānyāsa, Brahmanyāsa, Praṇavanyāsa, Hamsanyāsa and Pancāksaranyāsa which are employed during the worship of Śiva[2]. The above (the first three Nyāsas) are the variations of the syllable 'Om', 'Soham' and 'Namah Śivāya' etc. The Praṇava and the Pancākṣara constitute the six syllabled Mantra which is the origin of all knowledge like the banyan seed to the banyan tree[3].

Conclusion

As the Śaiva ritualism, so Śaiva philosophy would be incomplete without the concept of Linga which forms the main structure for the edifice of the later Śaivism. The SP has highlighted the above concept.

1. Sūkṣmapraṇavarūpam hi sūkṣmarūpantu niṣkalam.
   Sthūlalingam hi sakalam tat pañcākṣaramucyate.
   Śiva P. Vidyeśvara 16. 28; 32-36
2. Śiva P. Vāyavīya Uttara 18.67.
3. Vaṭabījavat sarvavidyānām bījam.
   Śiva P. Vāyavīya Uttara 15.26.

3

THE IMAGERIES IN THE ŚIVA PURĀNA

Rasa-Niṣpatti

MANY views are forwarded regarding the nature and definition of Poetry by the rhetoricians commencing with Bharata. A viewpoint once in vogue was later replaced by new school of thought with due modification as per the trend of critics and scholars of a particular period. Thus, to begin with, the theory of Rasa dominated the entire field of literary criticism; this was substituted by the principle of Rīti (Style); the school of Dhvani (Suggested sense) was next to usher in; this again was replaced by the school of Vakrokti.

What perhaps has been acceptable to all the rhetoricians of Sanskrit from the very beginning is appropriateness (Aucitya) of theme, expression, emotion and style in a work of art which leads to consummation of Rasa therein[1]. The Agni P upholds Aucitya in a literary creation, which is nothing but a balance of theme diction and the main sentiment accompanied by forceful language and refined style[2]. According to Mahima

1. Anaucityādṛite nānyadrasabhangasya kāraṇam
   Aucityopanibandhastu rasasyopaniṣatparā,
   Quoted in Mammata's Kāyaprakāśa p. 455 (Vāmantilaka 1965)
2. Yathā vastu tathā rītiryathā vrittīstathā rasah
   Urjasvimṛidusandarbhādaucityamupajāyate.
   Agni 344.5 (Ānandāsrama series)

Bhatta, Poetic intuition is the secret of Poetry which is penetrating and uncommon like the third eye of Lord Śiva. Bhatta Tauṭa holds that though a sage and a poet have one point in common i. e. a penetrating vision (Darśana), yet a poet scores over a sage in possessing the power to transform a vision into a beautiful expression (Varṇanā)[1].

According to Bhoja the presence of Rasa (Rasāviyoga) like that of Guṇas (Guṇa Yoga) is an internal quality of a poem unlike the arbitrary position of the Alankāras[2]. Pratihārendurāja, a commentator of Udbhatas' Kāvyālankāra-Sangraha calls Rasa Jīvadrūpa in a Kāvya as the soul in the body[3]. Namisādhu, a commentator on Rudrata, believes that Rasa in a poem is identical with poetic appeal, a natural quality, which is contradictory to the Alankāras, the artificial quality[4].

The various clashes and unities, miseries and joys, victories and failures depicted in the accounts of the Purāṇas lead to the quintessence of an equi-poise (sama) which is the emotion of Śānta Rasa. Thus the different sentiments in the Purāṇa are subservient to the Śānta Rasa. Ānanda Vardhana says, "There is no doubt that the Śānta-Rasa comprehends all the other sentiments within its fold and this is well-illustrated by the Mbh". The epic aims at liberation, which is represented by the state of equipoise or detachment—the ultimate goal of life.[5] Bhatta Nāyaka, the writer of Hṛidaya Darpaṇa places Mokṣa —the supreme Puruṣārtha on the same footing as the Śānta

1. Raghavan V, Concepts of the Alankāraśāstra, p. 92.

2. Nityo hi kāvye guṇayoga iva rasāviyogah. Kadācidalankārayogo'pityajyate, na tu rasāviyogah.
Quoted from Raghavan V; Bhojas Sṛngāra Prakāśa, p. 300

3. Yathā hi Ātmādhiṣṭhitam śarīram jīvatīti vyāpdiśyate tathā Rasādhiṣṭhitasya kāvyasya jivadrūpatayā vyapadeśah kriyate.
Raghavan V: Bhoja Sr Prk p. 299.

4. Kāvyasya śabdārthau śarīram. Tasya vakroktivāstavādayah kaṭakakuṇḍalādaya iva kṛitrimālankārāh Rasāstu saundaryādaya iva sahajā guṇā iti bhinnah tatprakaraṇārambhah.
Rāghavana V: Bhoja Sr Pr p. 295.

5. Satyam śāntasyaiva rasasyāngitvam Mahābhārate
mokṣasya ca sarvapuruṣārthebhyah prādhānyām.
Dhvanyāloka, p. 425-426.

Rasa. According to him, all the Rasas emerge from Śānta Rasa[1]. Mammata calls Nirveda the Sthāyibhāva of Śānta[2]. According to the commentator Vāmana it is Sama. The latter stands for the state of blissfulness arising from true knowledge and renunciation whereas Nirveda implies self-degradation and sorrow. According to the writer of Sudhāsāgara self-degradation during the state of Nirveda attained after true knowledge (Tattvajñāna) is different from that which arises from misery caused by evils (Irṣyā-Dveṣādi). Therefore Nirveda emerging from true knowledge may be equated with Sama[3].

That the secondary emotions lead to the main sentiment Śānta in the Purāṇas is confirmed by Purāṇa-Pañca-Lakaṣana itself. The five constituents of Purāṇa—Sarga, Pratisarga etc. after dwelling on the various aspects covering the entire world, merge in Sama or Nirveda—the Sthāyi of Śānta Rasa. Whether a Purāṇa adheres to Pañca-lakṣana or whether it is overgrown with topics such as sectarian worship Smṛti mtaerial, Tāntric elements etc., Sama or Nirveda is the main undercurrent[4].

1. JORM, Vol. VI, pt. 3, p. 211.
2. Mammata Kāvyaprakāśa. p. 117.
3. Kāvya Prk Commentary, p. 117-118.
4. Yathā yugānām parivartanāni
   ciram pravṛittāni yugasvābhāvāt
   Kṣanam na santiṣṭhati jīvalokah
   kṣayodayābhyām parivartamānah. Vāyu 58.9, Hariv 3.53

   Bhavabhayamapahantum jñānavijñānasāram
   Nigamkṛidupajahre bhṛingavadvedasāram
   Amṛitamudadhitaścāpāyayadbhṛityavargān
   Puruṣavriṣabhamādyam kṛiṣṇasanjñam nato'smi.
   Bhāg 11.29.49

   Śaivam purānamamalam śivakīrtitam tad
   Vyāsena Śaivapravaṇena ca sangrihītam
   Sankṣepatah sakalajīvaguṇopakāram
   Tāpatrayaghnamatulam śivadam satām hi.
   Śiva Vidyeśvara 2.65

The Purāṇas are counterparts of Dharmaśāstra and as such have developed around the ideology of Dharma.[1] These supplement and support the Vedas—the authority of Dharma[2]. Unlike artha and Kāma, Dharma directly leads to Mokṣa. The Śānta Rasa stands supreme among all the other sentiments in the Mbh and the Purāṇas with Śama as Sthāyi and Mokṣa as the ultimate goal.

Although running parallel to Dharmaśastras, the Purāṇas differ from them on the issue of Poetic qualities. The Śāstras are Arthapradhāna and thereby Nīraṣa[3]. The Purāṇas contain passages replete with Rasa and, therefore, are not solely Śabda or Arthapradhāna like the Śāstras.

Since Rasa is poetic excellence (Kāvya Saundarya) itself as stated earlier, and consequently inseparable from a good piece of poem, the requirement of a separate chapter on Rasa was not felt under the present study. The poetic qualities—imageries, prosody and various other notable expressions discussed here would lose their appeal without Rasa. Hence the presence of Rasa is implied throughout.

The Poetic Elements in the Purāṇas

Judging the Purāṇas from the above stand point we find that the Purāṇic literature is richly endowed with poetic quality. The Kāvyas have very often borrowed the themes, imageries and the order of prosody from the Purāṇas. Not only this, the style, syntax and diction have been adopted by the Kāvyas quite frequently.

The imageries of the earlier Purāṇas and epics have served as basic thoughts on which further imagination has been built up by classical poets. Among the earlier Purāṇas, the Vāyu, the Harivamśa, the Brahma, the Matsya and the Brahmānda

1. Purāṇam dharamaśāstrāṇi Vedānāmupabṛihaṇam
   Ekasmādbrahmavijñānam dharmajñānam tathaikatah
   Dharmam jijñāsamānānām tatpramāṇataram smṛtam
   Dharmajñānam purāṇāni brahmajñānetarāśrayam.
   Kūrma Uttara 24.19-20
2. Ibid. Manu Smṛti. 2.13.
3. Śāstre śabdapradhānatvamitihase'rthanisṭhatā
   Abhidhāyāh pradhānatvāt kāvyam tābhyām vibhidyate.
   Agni P. 337, 2-3

have contributed substantially in this regard. These Purāṇas possess an originality which is somewhat similar to the early Kāvyas of the classical age. It is noteworthy that the scattered verses pertaining to Nature-description in the Purāṇas have evolved into full-fledged portrayal of six seasons of the year (Sadṛituvarṇana) in the Kāvyas. The simple stray passages depicting the beauty of human form in the Purāṇas have been similarly treated in the Kāvyas and have emerged as ornate descriptions of physical beauty. Likewise, the battle sequences of the Purāṇas have evolved into elaborate descriptions of battle considered to be an essential features of the Kāvyas by Dandin.[1]

Inspite of their valuable literary contribution it is not understandable as to why the Purāṇas have rarely been subjected to literary study except by a few scholars[2]. In this field also the two epics have received a preferential treatment for the partial work that has been attempted. Even the books and papers written on the literary value of the Purāṇas are scarce[3]. Indeed the Purāṇas hithertofore studied merely as an important source of information on ancient Indian cultural history have been virtually ignored with regard to their literary significance. Consequently, a notable amount of genuine poetry still remained unexplained in the Purāṇas.

As far as the general style is concerned, the Purāṇas of earlier group have several features in common with the later Purāṇas. A closer scrutiny further reveals that the style of the earlier Purāṇas is simple and more original than the later ones like the Brahamavaivarta, the Kūrma, the Linga and the Skanda. Among the later Purāṇas the Garuḍa and the

1. Dandin: Kavyādarśa 17.29 (VR Sastri, Madras, 1964).
2. Hopkins—The Great epics of India ; Iyer KAS 'Studies in the Imageries of the Rāmāyana' JORM Vol. 3-5; Gode PK, "The Art style and Versification of the Mbh" Sanskrit Research 1, 365-386; Narsasimhachar PT, "Portrāyal of Nature in the Vālmīki Rāmāyana, Siddha Bhāratī I, p. 246-249; Anantācārya SP: The Ṣabdālankāra Yamaka in the Rāmāyāna" JOIB, Vol. 17.
3. Sharma HD, Padma Purāna and Kālidāsa, Calcutta-1925; Bhattacharya, SP, Kālidāsa and the Harivamśa, Journal of Oriental Institute, Baroda, Vol. 17, p. 182-195.

Agni are encyclopaedic in nature since these contain topics from almost every branch of knowledge. There is hardly any scope for poetry in the above two Purāṇas due to this reason.

The Śiva Purāṇa may roughly be categorised in the Purāṇas of the later period with a distinguishing feature that it does not exactly follow the encyclopaedic pattern of the Garuḍa or the Agni, though it deals with almost all the topics of the Śaiva faith and the allied literature. It may be regarded as an encyclopaedia of Śaivism.

From the preceding, it would be quite logical to conclude that there should be little scope for the development of poetry in the SP.

Inspite of the above fact, the emergence of striking passages in the Śiva Purāṇa is not ruled out. It is not only the emotion and style and their poise which mark these passages, but the propriety of metres is also taken into account. Thus, the poet of the Śiva Purāṇa is successful in creating an impact on the reader by skilfully executing a blend of the three—emotion or sentiment, style, and metre which form the basis of poetry.

The Imageries

An image consists of a comparison between two things, i.e., Upameya and Upamāna according to Appaya Dīkṣita[1]. It is a comparison (Sādharmya) of two different objects[2]. The comparison or similarity between two different objects i.e., the Upamāna and the Upameya underlies the various forms of image or the entire range of the different figures of speech enumerated in the Alankāraśāstra. A couplet from the Citramīmānsā which explains the basic role of a simile in the vast field of all the figures of speech will make this point clear.[3]

1. Upamānopameyatvayogyayorarthayordvayoh
   Hṛidyam sādharmyamupametyucyate kāvyavedibhih.
   Citramīmāmsā. p. 44.
2. Sādharmyamupamā bhede. Kāvyaprakāśa, p. 540
3. Upamaikā śailūṣī samprāptā citrabhūmikābhedān
   Ranjayati kāvyarange nṛityantī tavidām cetah.
   Citramīmānsā. p. 41 (Edited by KP Shukla, Varanasi, 1962)

The same fact is corroborated by Dandin according to whom a simile which is a comparison between two things manifests itself into so many different forms.[1]

A striking image has an aesthetic appeal. In fact Rasa and Bhāva (Sentiment and emotion) are responsible in bringing about charm in the poetry without which it should fail to create an impact. A relationship between imagery and sentiment or emotion has been maintained by rhetoricians from time immemorial. An image being a beautifying factor of a poem benefits the sentiment indirectly. The above relationship forms a link between the sentiment, the image and the reader.[2]

The Purāṇas generally abound in various types of imageries but only the striking ones have been picked up for the present study. However, a complete data about the various types of figures of speech employed in the Purāṇa as well as the number of times these occur, is given in the appendices of the book.

Although the imageries are found all over a Purāṇa, still these are more frequent in the passages which describe the beauty of the human form, the account of battles, the nature in various forms and many other topics which have caught the eye of the Purānic poet. These descriptive passages have been classified into the following four headings:—

(a) The nature description

(b) The description of beauty

(c) The description of battles, and

(d) The description of miscellaneous topics.

The simile is the most commonly used imagery which occurs nearly a hundred times in the Śiva Purāṇa. The frequency of occurrence of other types of imageries is comparatively much less. The metaphor has been employed

1. Yathākathancit sādṛiśyam yatrodbhūtam pratīyate
   Upamā nāma sā tasyāh prapañco'yam pradṛiśyate.
   Kāvyādarśa 2.14

2. Rasabhāvādītātparyamāśritya viniveśanam
   Alankritīnām sarvāsāmalankāraṭvasādhanam.
   Dhvanyāloka 2.6

at two places only.[1] The Utprekṣā occurs only thrice[2]. The Samdeha has been used thrice and Atiśayokti once only.[3] The Dṛṣṭānta occurs only thrice in the entire Purāṇa.[4]

The Nature Description

Similes

The onset of the Spring on the Himālaya after the marriage of Śiva and Satī is described by a few apt similes. The deep orange Palāśa which resembles the lunar crescent of the evening is like the floral weapon of Kāma.[5] The lotuses in bloom in the clear water appear like the minds of the sages shining with Divine Light.[6]

A description of the rainy season by Satī and her concern for a house to protect themselves from pouring waters is realistic. The flamingoes flying in a row across the dark blue clouds remind one of the foam in the river Yamunā.[7] The silvery Himālaya capped with blue white and pink clouds bears a resemblance to the milky ocean surrounding the mountain Mandara which is adorned with multi-coloured clouds and green foliage.[8]

Utprekṣā

We come across a series of fine Utprekṣās in the description of the mountain Mandara. The excellence of Mandara mountain is proved by the fact that it is always sprinkled (Abhiṣikta) by the fountain waters of the neighbouring hills.

1. Śiva. Rudra. Satī—4.25-27; Śiva Vāyavīya. Pūrva. 24.14-15.
2. Ibid. 22.42; Śiva. Rudra. Yuddha. 15.2; Śiva Vāyavīya Pūrva 24.11-19.
3. Samdehā—Śiva. Rudra. Pārvatī. 18.31-32; Dṛṣṭānta. Śiva. Rudra. Satī. 4.10-16. Śiva. Yuddha. 57.35-40.
4. Śiva. Rudra. Pārvatī, 7.18-19;
   Ibid, 16-22:
   Ibid. Yuddha, 13.43.
5. Śiva. Rudra. Satī 21-32.
6. Ambhānsi malahīnāni rejuh phullakuśeśayāh
   Munīnāmiva cetānsi pravyaktajyotirudgamam.
   Śiva. Rudra. Satī 21.37
7. Śiva. Rudra. Satī 22.9.
8. Ibid. 22.12.

The moon which rises above the mountain appears from a distance as if protecting it by the Regal parasol. The supremacy of Mandara is evident from the Cāmara being fanned for him, so to say, by the lovely hair of the mountain goddesses drifting constantly in the breeze. The round disc of the rising sun serves as a mirror to the mountain which is adorned with precious gems. The mountain receives blessings from the trees which are compared to the sages, the net of creepers being their braided hair, the chirping of birds being their combined benedictions, the vibrating creepers in the breeze being their raised arms, the flowers falling from the branches being their offerings.[1]

The different mountain tops, some facing upwards, others turned downwards and still others facing the sides, look as if some of them are going to fall to Pātāla. Some mountain tops seem to be preparing to fly upwards while some others appear dancing merrily and roaming in all directions as if on a sight-seeing tour of the world.

The huge mountain with its wide-opened mouths (Caves) seems to be yawning due to stomach upset. It appears as if it is going to devour the whole world or is ready to drink up the water of the entire ocean. It seems as if it is about to dispel all its internal darkness (from the caves) or looks as if it is sending up the clouds (from its mouths) into the sky.[2]

The Utprekṣās of the present context are marked with wealth of imagination and spontaneity of expression. Alongwith the Utprekṣās a metaphor finds a place and is equally expressive of intensity of thought.[3] The presence of both the Utprekṣā and Rūpaka in the same passage does not come on the way of spontaneous expression and thereby hamper the general sense.

1. Śiva. Vāya. Pūrva. 24.10-15. See Appendix 'A'.
2. Guhāmukhaih pratidinam vyāttāsyo vipulodaraih
   Ajīrṇalāvaṇyatayā jrimbhamāṇa ivācalah
   Grasanniva jagatsarvam pibanniva payonidhim
   Vamanniva tamo'ntastham mādyanniva khamambudaih.
   Śiva Vāya Pūrva 24.18-19
3. Śiva Vāyavīya Pūrva 24.14-15.

The Description of Beauty

Simile

The description of the beauty of Rati after her marriage with Kāma presents a few fine verses alongwith figures of speech like Sandeha and Smaraṇa. The latter two figures of speech will be taken up separately. Madana, after having seen Rati's eyebrows and side-glances, is afraid that his bows and arrows will lose their importance. He loses his faith in Malayānila due to her fragrant breath. He finds it difficult to differentiate between Rati's face and the Moon, since both possess a dark spot. Her full breasts resembling the lotus buds of gold appear to be covered with a cluster of bees on the top.[1] Rati's red feet remind him of his friend Anurāga. Her beutiful hands with pink fingernails resemble the Kimśuka flower. Her lovely arms are like the lotus threads with new red leaves at the top. Her hair resembling the blue clouds are like the tuft of hair of the Camarī Mṛiga.[2]

The description of Rati's beauty is summarised by a befitting simile. Kāma looks beautiful with Rati like an evening cloud with the lightning.[3] The simile is appropriate and picturesque as it presents a lovely blend of the blue shade of the clouds, the crimson hue of the evening sky and the gold of the lightning at the same time suggesting the slim and lustrous beauty of Rati.

The description of Vasanta presents a clear image of the handsome youth. His complexion is like that of a red lotus, the eyes like lotuses in full bloom and the face resembling the full moon of the evening. He is striking like the evening sun. His gait is as that of an elephant in rut and neck similar to the conch-Shell.[4]

The description of Satī's beauty is noteworthy. Fascinated by her charms and her fragrant breath, Śiva is compared to a huge elephant unable to move as if bound by strong ropes. The word "Guṇa" which has 'Sleṣa' has been suitably utilized

1. Śiva Rudra Satī 4.10-16.
2. Ibid. 4.20-23.
3. Ibid. 4.33.
4. Ibid. 8.38-41.

in this context[1]. 'Guṇa' as 'Qualities' stands for Satī and Guṇa as 'Rope' is associated with an elephant.

Metaphor

The context of Rati and Kāma in the Satī Khanḍa is rounded off with a metaphor wherein Rati who is compared to the river Gangā, is received by Kāma as Gangā was welcomed by Śiva. The lotuses of river are her breasts, the tiny ripples her swift glances, the mighty waves her side glances, the blue lotuses her eyes and the water weeds of the river-banks are the line of hair on her belly. She sports with Kāma like a river playing about with a tree on the river bank. The pits on the river banks are nothing else but Rati's low navel and the thin streak of river is her slender figure itself.[2]

The epithets "Cakrapadmām", "Cārubāhum" and "Mṛiṇālaśakalānvitām", bring out a picture of the young maiden Rati with Cakra-like lotus (Krīdākamala) in her pretty hands (arms included). The lotus stalks of the river remind one of two objects simultaneously—the slender and fair arms of Rati and the stalk of Kridākamala.[3] In the metaphors generally found in the epics and the Purāṇas Cakravāka stands as the standard of comparison (Upamāna) for the graceful figure of a young maiden.[4] That the imaginations and trends of the Purāṇic poets in the creation of images have been changing cousiderably from time to time, is evident from a comparison of the present instance in the Harivamśa and the Śiva Purāṇa.

1. Tadvaktrāmbujavāsena tatsaundaryaiśca narmabhih
   Guṇairiva mahādantī baddho nānyaviceṣṭitah.
   Śiva. Rudra. Satī. 21-46.

2. Śiva. Rudra. Satī. 4.24-27.

3. Cakrapadmām cārubāhum mṛiṇālaśakalāvitām.
   Śiva Rudra Satī 4.25

4. Cakravākastanataṭīm tīrapārśvāyatānanām. Hariv 2.11.36
   + + + +
   Cakravākastanataṭāh pulinaśroṇimanḍalāh
   Hansalakṣaṇahāsinyah patim yānti samudragāh. Ibid. 2.16.19

The Description of Battles

Similes

A battle scene has proved a source of rich inspiration for the Purāṇic poet. The Raudra, the Vīra and the Bhayānaka are the chief sentiments in these sequences with anger, zeal and fear as their Sthāyibhāva respectively. Although the setting has considerable amount of exaggeration, yet the images herein are marked with natural simplicity and colourful imagination.

The gods and sages experience evil omens as a result of leaving out Śiva from the Sacrifice of Dakṣa. They tremble with fear alongwith Daskṣa like the lamps flickering in the strong wind. They are full of pain and anguish as if struck by numerous weapons. The tearful eyes of Dakṣa and the gods look like the lotuses of the morning, covered with dew drops or like lotuses in the night or like the kumudas in the morning. The gods swoon and fall to the ground just as the trees on the river bank which are uprooted by the force of water. As they lie prostrate in sheer disappointment they look like dreadful snakes which have been made a target of attack. They rise up like a ball bouncing off the ground. Sorrow stricken, they are like Kurarī birds. The echo of their loud wails sounds as if it is in reply to their noisy lament (Ukti). Their power rendered ineffective, they crawl on the ground close to one another like the tortoises[1]. These similes follow in quick succession as poet proceeds to build a series of images.

Vīrabhadra reduces to ashes the large crowd of gods appearing like a mountain during Dakṣa-Yajña. He burns them to death in the fire of the sacrifice just as a strong flame burns the moths[2]. Having performed his mission, he

1. Tataste tāpasantaptā ruruduh kurarī iva
Rodanadhvanisankrāntoktipratyuktikā iva.
Savaikunṭhāstatah sarve tadā kunṭhitaśaktayah
Svasvopakanṭhamākanṭham luluṭhuh kamaṭhā iva.
Śiva. Rudra. Satī. 34.19-20

2. Śiva. Rudra. Satī. 37.67.

quickly proceeds to Kailāśa like the sun which having dispelled darkness disappears into the horizon.[1]

There is another account of the sacrifice of Dakṣa and a battle between the gods and the army of Śiva in the Vāyavīya section of the Śiva Purāṇa. Viṣṇu, made powerless and inactive by vīrabhadra, is compared to a soul without the body, a bull bereft of horns and a lion deprived of its teeth. The gods, who are afraid of Vīrabhadra like the cows and bulls and petty deers as and when intimidated by the lion, start aiming their weapons at him[2]. The arrows of Vīrabhadra worked in gold when shot into the atmosphere look like a streak of lightning. The arrows kill the gods as big lizards kill the frogs.[3] The whole description is wound up by a fine simile. The blood stained sacrificial ground looks like the goddess Kauśikī with her garments soaked in blood as a result of killing the demon Śumbha[4].

The context of battle between the goddess Durgā and Śumbha-Niśumbha depicts another set of interesting similes. The intoxicated elephents looking like black mountains trumpet ferociously on the battle field. The camels which appear like smaller mountains follow them. The horses neighing aloud, climb the raised ground and jump from there on the heads of the elephents like a flock of sheep traversing the sky.[5] The shower of arrows aimed at goddess Durgā by Śumbha appears like a heavy downpour from the thick clouds thus making one experience the onset of rainy season in the battle-ground.[5] The elephants with their heads chopped off, move in the battlefield like black mountains while the flags

1. Ibid. 20.37-40.
2. Icchannapi samutsraṣṭum na viṣṇurabhavatkṣamah.....
   Atiṣṭhadalaso bhūtvā pāṣānamiva niścalah
   Viśarīro yathā jīvo viśringo vā yathā vṛiṣah
   Vidanṣṭraśca yathā siṃhastathā viṣṇurāvasthitah.
   Śiva Vāya Pūrva 22.37-40.
3. Śiva Vāya Pūrva 22.50-51.
4. Rudhireṇa pariklinnā yajñabhūmistadā babhau
   Raktārdrvasānā śyāmā hataśumbheva kauśikī.
   Śiva. Vāya Pūrva 22.59
5. Śivā. Umā. 48.11-12.
6. Ibid. 48.17.

flying over them appear like a chain of flamingoes.[1] The blood of the dead warriors flows into a stream wherein their floating hair are the water-weeds and their white upper garments resemble the foam.[2] Ambikā strikes the demon with her sword, like a wood-collector cutting a tree with his axe.[3] Caṇḍikā kills him with her trident and demon falls to the ground causing tremor on the earth, the oceans and the sky like a huge mountain with its wings cut off by Indra.[4]

Śukra, the reviver of life of the demons was swallowed by Śiva. Here comes a sequence of concrete and abstract similes. Consequently, the demons, were utterly disappointed and powerless like the elephants without their tusks, the cows and bulls without their horns, the bodies without their heads, the Brāhmaṇas without deep study to their credit, the Satoguṇa with no action (Nirudyama), the effort without the element of luck, a woman without her husband, a bunch of arrows without the feathers, a complete span of life without virtuous deeds, the knowledge without Vrata (Disciplined life) efforts rendered fruitless without wealth, a Kshtriya without bravery and lastly the circle of Dharma (Pious deeds) bereft of Truth.[5]

In the account of tussle between Śankhacūda and the gods, Andhaka says that he will rescue Bhārgava from Śiva like a Yogin who rescues Jīva from the bondage of Karma.[6] The

1. Ibid. 48.19.
2. Visusruvuh raktavahāstadantare sarıccayāstatra vipupluve hataih
   Kacā bhaṭānām jalanīlikopamāstaduttarīyam sitaphenasannibham.
   Ibid. 48.21.
3. Ibid. 48.33.
4. Ibid. 48.41.
5. Kāvye nigīrne girijeśvareṇa daityā jayāśārahitā babhūvuh
   Hastairvimukṭā iva vāraṇendrāh Śṛingairvihīnā iva govṛiṣāśca
   Śirovihīnā iva dehasanghā dvijā yathā cādhyayanena hīnāh
   Nirudyamāh satvagunā yathā vai yathodyamā bhāgyavivarjitāśca
   Patyā vihīnāśca yathaiva yoṣā yathā vipakṣāh khalu māṛgaṇaughāh
   Āyūnṣi hīnāni yathaiva puṇyairvratairvihīhāni yathā śrutāni
   Vina yathā vaibhavaśaktimekām bhavanti hīnāh
   svaphalaih kriyaughāh
   Yathā viśūrāh khalu kṣatriyāśca satyam vinā dharmagaṇo yathaiva.
   Śiva. Rudra. Yuddha. 48;2-5
6. Śiva, Rudra. Yuddha. 48.13.

object of comparison (Upameya) in the above passage is concrete whereas the standard (Upamāna) is obstract. Śukra ceaselessly wandering about in the stomach of Śiva in search of an exit to escape, is like the ever-moving and homeless wind[1]. He fails in his endeavour just as a wicked man cannot find any shortcomings in a pious person[2]. Having come out of Śiva's belly Śukra is lost in the crowd of demons like the moon which hides itself behind the clouds[3]. In this context, pleasure (Āhlādakatva) which is a quality of the moon, is justifiable in the case of Śukra, the life-giver and thereby bestower of joy to the demons.

Certain images in the context of battles are conventional. The demons fighting with the gods or human beings are generally compared to the moths keen on falling over the flame[4]. The demons trying to catch hold of Nṛisimha were destroyed like the moths burnt in the fire.[5] As soon as the attendants of Śiva enter the three cities (Tripura) they are destroyed by the vigour of Tripurādhipa like moths in the flre.[6]

The battle surroundings remind the poet of the sky full of multi-coloured clouds.[7] The incessant shower of weapons aimed at each other finds comparison in a strong downpour of the rainy season.[8] The arrows and other weapons hurled in the sky are sometimes compared to a shower of pearls,[9] or to a thick veil of mist on the battlefield.[10] The battle-scene

1. Śiva Rudra Yuddha, 48.37.
2. Ibid, 48.39.
3. Ibid. 48.47.
4. Ibid. 20.60.
5. Ibid. 43.33.
6. Ibid. 3.35.
7. Kṣanenābhavatam sene rudhiraughapariplute
   Patitaih pātyamānaica gajāśvarathapattībhih
   Vyarājaṭa raṇe bhūmih sandhyābhrapaṭalairiva.
   Śiva. Rudra. Yuddha, 15.45.46

   Athāruṇānujajavapakṣavāta Prapīḍitāh
   Vātyā vivardhitā daityā babhramuh khe yathā ghanāh.
   Śiva. Rudra. Yuddha. 16.31; 17.8
8. Śiva. Rudra. Yuddha. 20.59; 40.4; 47.50: 48.30.
   Śiva Vāyavīya. Pūrva 22.49.
9. Śiva. Rudra. Yuddha 17.28.
10. Ibid. 37.23; 21.23.

abounding in noisy warriors who cause shower of arrows and other weapons, reminds one of the monsoon sky covered with thundering clouds which bring about a heavy downpour.[1]

The Miscellaneous Topics

Similes

The Śiva Purāṇa describes Kārtikeya living incognito with the Kṛittikās who brought him up lovingly. The account comprises of a speech by Nārada to Kārtikeya which is missing in the other Śaiva Purāṇas. According to Nārada the Krittikās cannot hide Kārtikeya just as a dry trunk of a tree cannot contain fire in its hollow. The lustre of Kārtikeya is dimmed by the Krittikās like the brilliance of the sun which is diminished by the mist. Living with the Krittikās he does not get the attention of the people like the frogs which do not have any charm for the lotuses growing in the vicinity.[2]

A few images though realistic and captivating are sketchy compared to the ones described above. Menā having seen Rudra in the marriage procession received a shock thereby getting unconscious and is comparad to a creeper which is destroyed by the wind.[3] In another context, the gods who had become helpless before the demon Śankhacūda are compared to the motionless ocean[4]. In the Varāha incarnation of Viṣṇu the huge body of the Divine Boar receiving shower of flowers from the gods is compared to the tall Anjana mountain dotted with glowworms.[5]

The account of Hiraṇyākṣa depicts Pārvatī as having sportively closed the eyes of Śiva and her palms are compared to new red leaves and the lotuses of gold.[6] The poet here has

1. Śiva. Rudra Yuddha. 36.30; 48.50; 40.4.
2. Śiva. Rudra. Kumāra 4.54.56; 4.60.
3. Tvadīyam tadvacah śrutvā vātāhatalatā iva
   Sā papāta drutam bhūmau menā duhkhabharā satī.
   Śiva. Rudra. Pārvatī 43.63.
4. Śiva Rudra Yuddha 29.18.
5. Vapurmahāvarāhasya śuśubhe puṣpasanyutam
   Patadbhiriva khadyotaih prānśuranjanaparvatah.
   Śiva. Vāya Pūrva 11.33
6. Pravālahemābjadhritaprabhābhyām karāmbujābhyām
   nimimīla netre. Śiva Rudra. Yuddha. 42.17

made a dual comparison, Pārvatī's hands being compared in lustre and shapeliness to the golden lotuses and in tenderness and texture to the new red buds. In another context, the poet emphasizes on the youthful loveliness of Pārvatī by skilful use of suggestiveness (Vyanajanā), the idea being fully conveyed in just a single line. Having discovered that the demon Jalandhara is approaching her with evil intention, Pārvatī moves swiftly over to the north of the Mānasa lake. The demon merely obtains a glimpse of her figure like a flash of lightning.[1] The slim and agile figure and the lustrous complexion of Pārvatī have been conveyed successfully by means of the above comparison.

Atiśayokti

There is an example of a fine Atiśayokti in the account of Gajāsura. The gods terrified by the valour and the wanton nature of the demon entreat Śiva for his destruction. The earth is described as undergoing a tremor wherever the Asura stamps his foot. His mighty thighs cause the trees to fall and his strong arms are depicted to be capable of rendering huge mountains to pieces. The clouds when stricken by his hair are scattered about in the sky. The blackness acquired by the clouds due to being stained by the demon's hair is hard to be effaced. Gajāsura's deep breath causes tides in the mighty oceans and constant turmoil in the rivers and the aquatic creatures residing therein. The length and the breadth of the demon is nine Yojanas. The yellow colour and the sparkle of his eyes have been permanently retained by the lightning since then[2]. The verses 35-36 have plain Atiśayokti while in the verses 37-38 and 40 the usual phenomena of Nature has been brought about by the demon's valour.

1. Atha jñātvā tadā Gaurī dānavam bhayavihvalā
   Jagāmāntarhitā vegāt sā tadottaramānasam
   Tāmadṛiśya tato Daityah kṣaṇādvidyullatāmiva
   Javenāgāt punaryoddhum yatra devo Maheśvarah.
   Śiva. Rudra. Yuddha. 22.42-43

2. Śiva. Rudra. Yuddha. 57.35-40.

The Śabdālamkāras

The Ṣabdālamkāra is the external embellishment of a word unlike the Arthālaṅkāra which stands for ornamentation of meaning. This fact is based on the ancient Indian concept of word where word and meaning are two inseparable and interdependent units like the supreme God and His power. The earlier rhetoricians, like Dandin and Bhāmaha, however, regard the 'word' to be on the same footing as the 'meaning' and have proclaimed it as an important element in which the 'meaning' is based. According to their view, a figure of speech of the 'word' is in no way inferior to a figure of speech of the 'meaning' which is an indirect ornamentation of a Kāvya since it has no direct bearing on the 'word'. Hence 'Sauśabdya' is the term by which the Sahdālamkāra is referred to.[1] The latter rhetoricians have in due course realised the supremacy of the 'meaning' to a word the latter itself being relegated to a secondary position.

As mentioned earlier, the alliterations and the repetitive expressions employed in the Purāṇas are in consonance with the rhythm of a verse, and, therefore, embellish the language. The general style of this figure of speech is almost similar in the epics and the Purāṇas. There is a stress on the beautification of the external form of the poem, which is a necessary requisite of a fine creation, as maintained by certain schools of rhetoricians.

Anuprāsa

The Anuprāsas (alliterations) have been used verv frequently in the Siva Purāṇa. However their occurrence in certain passages does not burden the language. The rhythm created by the repetition of some syllables breaks the monotony of a

1. Rūpakādīmalankāram bāhyamācakṣate pare
   Supām tināṅca vyutpattim vācām vānchhantyalankṛitim
   Tadetadāhuh sauśabdyam nārthavyutpattirīdṛiśī
   Śabdābhidheyālankārabhedādiṣṭam dvayam tu nah.
   Mammata: Kāvya p. 259; Dandin: Kāvyādarśa 1.14-16;
   Also J. Nobel: The foundations of Indian Poetry, p. 85.

verse and brings about a rhythmic appeal to the language and style of poetry.[1] As per Mammatas' definition and classification of Anuprāsa, the SP. has mainly three types of the above figure of speech. This is Chhekānuprāsa, the single repetition of a number of syllables: Vrityanuprāsa repetition of any syllable more than once and the Lāṭānuprāsa where a word which is repeated has the same meaning but difference in the sense (Tātparya) according to the context.[2] The fourth variety which has not been defined by the rhetoricians consists of just a repetition of a word to highlight the meaning or the emotion. Therefore the latter type of repetition has been discussed in the chapter. "The language and style of the Śiva P."

The Lāṭānuprāsas which occur in the Siva P. are simple and create a direct impact on the mind of a reader (Prasāda Guṇa).[3] Shri Divekar has named the figure of speech as Sṛimkhalāyamaka and has quoted an example of the same from the

1. Tataste tāpasantaptā ruruduh kurarī iva
   Rodanadhvani saṇkrāntokti pratyuktikā iva
   Savaikunṭhāstatah sarve tadā kuṇṭhitaśaktayah
   Svasvopakanṭhamākanṭham luluṭhuh kamaṭhā iva.
   Śiva. Rudra. Satī. 34.19-20

   Śāntaih smitamukhaih sphītaih sadācāraparāyaṇaih.
   Śiva. Vāya. Uttara. 25.44

   Tatah sa Gaurīm Giriśo girīndrajām
   sagauravām sarvamanoharām Harah.
   Paryankamāropya varāngabhūṣaṇair
   vibhūṣayāmāsaśaśānkabhūṣṇah. Śiva Vāya. Pūrva 27.37

   Sakalabhuvan-bhūtabhāvanābhyām
   jananavīnāśavīhīnavigrahābhyām
   Naravarayuvatīvapurdharābhyām
   satatamaham praṇato'smi Śankarābhyām. Śiva Vāya. Pūrva, 51.35
2. Mammata: Kāvya Prk. p. 496-500.
3. Naimiṣe'nimiṣakṣetre yajjātam vrittamadbhutam.
   Śiva. Rudra. Satī. 35.26

   Rakṣitam rakṣibhirvīrairgajavājirathānvitaih.
   Śiva. Rudra. Uttara 25.42

   Āsthānasthānavaryaiśca sthitairdikṣu vidikṣu ca.
   Śiva. Vāya. Uttara. 25.40

   Bhaveddaridro'pi mahādhano mahādhano daridro viparītakālatah.
   Śiva. Rudra. Satī. 48.23

Rāmāyaṇa.[1] Whether one calls it Lāṭānuprāsa or Sṛimkhalā Yamaka, the above figure of speech seems to be earlier than Yamakas of the classical Kāvyas. It certainly brings about an equilibrium of internal meaning and the external rhythm, an essential requirement of a fine poetry.

The Imageries of the Śiva Purāṇa as compared to the Epics and the Purāṇas

A comparative analysis of the figures of speech occurring in the epics and the Purāṇas is essential for a proper evaluation of the literary style of the SP. The above evalution is carried out in the light of the following four headings as referred to earlier in the chapter:—

(i) Nature descriptions
(ii) The descriptions of beauty
(iii) The descriptions of battles
(iv) Miscellaneous topics

The Nature descriptions

The impact of nature on the human mind has been immense. The fact is corroborated by the epics and the Purāṇas which have projected almost all the significant incidents in the colourful setting of nature. The descriptions of mountains, forests, rivers and seasons around the year at times serve as backgrounds of some theme. Very often the above descriptions are subject of the theme instead of forming a mere background. This legacy of the Purānic poets has been inherited by the classical writers including Kālidāsa, who have given nature description its due significance.

The Śiva Purāna contains a few verses describing the spring and the rainy season on the Himālaya.[2] The Rāmāyana, on the other hand, contains separate chapters on the detailed descriptions of the rainy season and the autumn. There is a beautiful description of the Hemanta and the Śiśira in the

1. Rāvaṇam bhaja bhartāram bhartāram sarvarakṣasām.
   Iyar KAS—'Studies in the Imageries of the Rāmāyana'. JORM Vol. 5, p. 148.
2. Śiva. Rudra. Satī. 21.32; 37; 46.22.9; 12.

Āranyaka kāṇḍa.[1] The changing scenes in the vast realm of Nature are generally compared to the various human actions. With gentle breeze as the deep sigh, the evening glow as the red paste and the dull clouds as the pale body, the space appears like a love-sick person. The earth parched with the penetrating rays of the sun and now drenched with fresh rain sends off vapours like the sighs of sorrowful Sītā. The mountain capped with the Arjuna trees in bloom and made fragrant with the ketakas is being sprinkled by the waterfalls like the victorious Sugrīva. The mountains with the black clouds as Ajina, the streams as the Yajñopavīta and with the wind filling the caves as the puffed up nostrils during Prāṇāyāma resemble a Sanyāsin. The sky, lashed by the whip of the golden lightning is groaning as if in agony. The lightning which flashes in the black clouds appears like poor Sītā wriggling to escape from the lap of Rāvaṇa.[2]

The onset of Autumn after the noisy rains brings serenity and brightness to the atmosphere. The Autumn nights with the moon as the face, the stars as the wide-opened eyes, the moonlight as the fine garment, appear like a woman dressed in white attire[3]. The water in the lake with Kumudas in bloom and with a swan resting in the middle resembles the sky dotted with stars and ornamented with the full moon[4].

The Harivamśa P. has a number of striking similes in the descriptions of the rainy season and the autumn. The black clouds of the monsoon drifted by the wind in the sky with a chain of white flamingoes crossing them, appear like the white tusked huge elephants fighting each other[5]. The mountain tops hidden by the huge clouds appear to be thronged by a large herd of elephants emitting water[6]. In another context, the wind that causes the rain clouds to clash against one another is compared to a king who makes two herds of white elephants fight against each other[7]. The autumn clouds

1. Rāmāyaṇa. Ārṇayaka. 16.4-5; 19.3-4.
2. Rāmāyaṇa Kiṣkindhā. 28.7-12.
3. Ibid. 30-47.
4. Ibid. 30-49.
5. Hariv Viṣṇu Parva. 95.5.
6. Ibid. 10.36-37.
7. Ibid. 95.21.

free from the lightning and without the flamingoes, grow in the sky like the tuskless elephants.[1]

One simile in connection with the description of the rainy season on the Suyāmuna mountain is noteworthy in the Harivamśa. The ground covered with the green foliage and with spots of red Indragopa insects on it appears like a young woman during her monthly course.[2] The same simile occurs in the Brahmā[3], the Viṣṇu[4] and the Bhāgavata[5] with a slight variation of theme. The red insects on the green grass have been compared to the rubies strewn over the flooring made of emerald in the Purāṇas mentioned above.

The imageries in connection with the rainy season and autumn in the Viṣṇu Purāṇa are noteworthy in many respects. These are marked with genuineness of theme and simplicity of expression. The poet compares the different objects of nature to the happenings of the human world or sometimes to the abstract thoughts, thus making the imageries more subtle. The comparisons follow in a sequence as the poet is absorbed in giving expression to his thoughts and feelings.

The streams lose their course due to the overflow of rain-water just as the fickle-minded people drift from the right path when they possess wealth. The glorious moon hidden behind the dark clouds loses its splendour like the speech of a saint which is obscured due to the noisy arguments of foolish people[6]. The fickle lightning does not have the patience to stay in the sky like the friendship of a wicked with a gentle person.[7]

1. Hariv. Viṣṇu Parva. 16.15.
2. Hariv. Viṣnu. Parva. 28.65
   Mahī navatṛinacchhanna śakragopavibhūṣitā
   Yauvanastheva vanitā svam dadhārārtavam vapuh.
3. Brahma, 184.58-59.
4. Viṣnu. 5.6.37.
5. Bhāgavata. 10.20.11.
6. Viṣnu P. 5.6.38-39 (Venkateśvara Press, Bombay).
7. Ibid. V.6.42.

The peacocks give up their merry making and quieten down during autumn. They are compared to a Yogin who attains peace as he comes to know the futility of the world.[1] The full moon looks splendid among the shining stars like a saint in the midst of the gentle people. The lakes gradually leave the banks like wise men who slowly detach themselves from the illusion of wordly attachments.[2]

The imageries in the description of the rainy season and autumn in the Bhāgavata have a close resemblance with those in the SP[3]. The Brahma P. contains a sketchy description of the rainy season in a few verses only. These verses have a great similarity with those which occur in similar descriptions in the Viṣṇu P. and the Bhāgavata[4].

The description of the mountain Mandara in the SP is one of the fine specimens of Nature description in the Purāṇas. Here the mountain is personified as a king. A somewhat similar description of the Mountain Ariṣṭa in the Rāmāyana will be relevant in this context. The SP as well as the Rāmāyaṇa have a similar imagination for the huge caves which are like the gaping mouths of the yawning mountain.

The general style relating to the description of the moun-

1. Viṣnu. V. 10.3.

2. Ibid. 10.7-8.

3. Bhāgavata. 10.20. 8-44 (Nirnaya Sagar Presş, Bombay, 1916).

4. Prarūḍhanavaśaṣpāḍhyā śakragopavibhūṣitā
Yathā mārakatevāsīt padmarāgavibhūṣitā
ūhurunmārgagāmīni nimnagāmbhānsi sarvatah
Manānsi durvinītānām prāpya Lakṣmīm navāmiva.

Brahma. 184. 58-59.

Uhurunmārgagāmīni nimnagāmbhānsi sarvatah
Manānsi durvinītānām prāpya Lakṣmīm navāmiva.

Viṣnu 5.6. 37-38

Haritā haribhih śaṣpairindragopaiśca lohitā
Ucchhilīndhrakṛitacchhāyā nṛinām śrīriva bhūrabhūt.

Bhāgavata 10.20.11

tains in both the works has certain similarity[1]. It is probable that the poet of the Śiva Purāṇa took inspiration from the above passages of the Rāmāyaṇa and made suitable modifications according to his own imagination and requirement in the former.

The description of the Gomanta mountain in the Harivamśa though far from the embellished style of the Kāvyas, has some resemblance with the descriptions of the mountains in the SP and the Rāmāyana[2].

The Description of Human Beauty

The passages describing human beauty in the Purānas are rich in striking similes and metaphors. The epics and Purānas have a tendency to employ metaphors after a sequence of similes and other similar imageries. The metaphor thus employed after a series of similes brings about a consummate effect to the whole expression. A complete identification of Upameya and the Upamāna can be realised through a

1, Guhāmukhaih pratidinam vyāttāsyo vipulodaraih
Ajīrṇalāvaṇyatayā jṛimbhamāṇya ivācalah.
SP. Vāya. Pūrva. 24.17

Adhomukhairūrdhvamukhaih śṛingāistiryanmukhaistathā
Prapatanniva pātāle bhūpṛiṣṭhādutpatanniva
Paritah sarvato dikṣu bhramanniva vihāyasi
Paśyanniva jagat sarvam nṛityanniva nirantaram.
SP. Vāya Pūrva. 24.15-16

Devadārubhiratyuccairūrdhvabāhumiva sthitam
Prapātajalanirghoṣaih prāvṛiṣṭamiva sarvatah
Vepamānamiva śyāmaih kampamanaih śaradghanaih
Veṇubhih mārutodhūtaih kūjantamiva kīcakaih.
Rāmāyaṇa. Sundara 56.13-14

Meghapādanibhaih pādaih prakrāntamiva sarvatah
Jṛimbhamāṇamivākāśe śikharairabhraśālibhih.
Rāmāyaṇa: Sundara 56.16

2. Prapātaprabhavābhiśca saridbhirupaśobhitam
Kānanairānanākārairviśeṣadbhiriva Śriyam
Jalaśaivalaśṛingāgrairunmiṣantamiva śrīyā
Sthalībhirmṛigajuṣṭābhih kāntābhirupaśobhitam.
Hariv. Viṣnu 40.22-23

metaphor only.[1]

The description of the beauty of Rati in the SP is aptly followed by a long and ornate metaphor[2].

The metaphors have been used in different circumstances in the various Purāṇas. The SP has employed metaphors during the descriptions of beauty. The Rāmāyaṇa, on the other hand, uses this figure of speech to express the feelings of sorrow and disappointment.[3] The above imagery is used for battle scenes and descriptions of rivers in the Harivamśa Purāna[4]. A number of other Purāṇas including the Rāmāyaṇa have adhered to a metaphor for the description of battles.[5] Some of these metaphors have hardly any literary value as these seem to be conventional figures of speech of the epics and the Purāṇas.

The Description of Battles

The descriptions of battles are a common feature of the Purānas. The Sūtas who played a significant role in the development of the Purāṇas gave due importance to the battle narratives. The latter was a favourite subject amongst the kings under whose patronage the Sūtas had flourished. The above circumstance left a good scope for exaggeration and interpolation in these sections and this is one of the reasons why the battle scenes in the Purāṇas are lengthy and very often repetitive. It is likely that verses describing the battles may have been copied sometimes verbally and sometimes with a little variation from the other Purāṇas into the ones which do not have these or, have a brief mention of the

1. Raghavan, V: Con. Alankāra Śāstra, p. 13.
2. SP. Rudra. Satī. 4.24-27.
3. Rāmā. 2.59.28-30.
4. Hariv. 2.11.23-39; 2.46.39; 2.46.46;
   descriptions of battle—3.59.88-90; 3.60.7-9; 3.57.15-16; 1.47.36.
5. Rāmā. VI. 58.29-32; Skanda. Māheśvara 21.128-129.

same. A textual similarity of the description of the battle between the gods and the demons in the Purāṇas is an evidence of the above fact[1].

It has been observed earlier that the battle scenes in the Purāṇas are rich in striking imageries. Some imageries are a common feature of a number of Purāṇas and, therefore, may be called conventional. The comparison of the fighting warriors to the moths advancing towards the flame may be classed as such. Similarly, the weapons, the chariots worked in gold and precious stones, the armour and the glittering ornaments of the warriors have found suitable comparison in the fireflies, the fire, the stars, the sun and the lightning. The battlefield is generally compared to a rainy day (Durdina) where the huge elephants are the rainclouds, the flags on the elephants the white flamingoes across the clouds, the shower of arrows the thundershower and the roar and wrangle of the warriors the thundering of the clouds. The imageries which are conventional in these descriptions are being left out in order to avoid bulk and only the outstanding ones will be taken up in the present context.

The sequence of the similes in the context of the battle between the demon Śankhacūda and the gods in the SP has a verbal resemblance with a similar context in the Skanda Kāśī[2].

1. The battle between Nṛisimha and the army of Hiraṇyakaśipu
   Padma. P. Sṛiṣṭi. 42 (Anandasrama edition)
   Hariv, Bhaviṣya, 42-47;
   The battle between the gods and Tārakāmaya—Matsya. 172-178; (Anandāśrama edition)
   Padma. Sṛiṣṭi. 36-38; Hariv. Parva. 43-48;
   Padma. Sṛiṣṭi. Padmaprādurbhāva. 38;
   Hariv. Bhaviṣya. 9-13;
   Matsya. 164-172;
2. SP. Rudra. Yuddha. 48.2-5 (Venkaṭeśvara edition);
   Skanda. Kāśī. 16.42-45 (Calcutta, 1960).

Śiva Purāṇa	Skanda Purāṇa
Kāvye nigīrṇe girijeśvareṇa Daityā jayāśārahitā babhūvuh, Hastairvimuktā iva vāraṇendrāh śringairvihīnā iva govṛiṣāśca.	Kāvye nigīrṇe girijeśvareṇa daitya jayāśārahitā babhūvuh. Hastairvimuktā iva vāraṇendrāh śṛingairvimuktā iva govṛiṣāśca.
Śirovihīna iva dehasanghā dvijā yathā cādhyayanena hīnāh.	Ṣirovihīnā iva dehasanghā dvijā yathā cādhyayanena hīnāh.
Nirudyamāh sattvaguṇā yathā vai yathodyamā bhāgyavivarjitāśca.	Nirudyamāh sattvaguṇā yathā vai yathodyamā bhāgyavivarjitāśca.
Patyā vihīnāśca yathaiva yoṣā yathā vipakṣāh khalu mārgaṇaughāh.	Patyā vihīnāśca yathaiva yoṣā yathā vipakṣā iva mārgaṇaughāh.
Āyūnṣi hīnāni yathaiva puṇyairvratairvīhināni yathā śrutāni.	Āyūnṣi hīnāni yathaiva puṇyairvratena hīnāni yathā śrutāni.
Vinā yathā vaibhavaśaktimekām bhavanti hīnāh svaphalaih kriyaughāh.	Vinā yathā vaibhavaśaktimekām bhavanti hīnāh svaphalaih kriyaughāh.
Yathā viśūrāh khalu kṣatriyāśca satyam vinā dharmagaṇo yathaiva.	Tathā vinītam dvijavaryamekam daityā jayāśāvimukhā babhūvuh.
SP. Rudra Yuddha 48.2-5	Skanda Kāśī 16.42-45
Athaitān vivaśān hatvā saha devaih savāsavaih. Bhārgavam mocayiṣyāmi jīvam yogīva karmatah.	Athaitān vivaśān hatvā saha devaih savāsavaih. Bhārgavam mocayiṣyāmi jīvam yogīva karmatah.
SP. Rudra Yuddha 48.13	Skanda Kāśī 16.51
Chhidrānveṣī bhramanso'tha viniketo yathānilah.	Chhidrānveṣī bhramanso'tha viniketo yathānilah.
SP. Rudra Yuddha 48.37	Skanda Kāśī 16.72
Sa varṣāṇām śatam kukṣau bhavasya parito bhraman. Na tasya dadṛiśe randhram śuce randhram khalo yathā.	Sa varṣāṇām śatam kukṣau bhavasya parito bhraman. Na tasya dadṛiśe randhram śuce randhram khalo yathā.
SP. Rudra Yuddha 48.39	Skanda Kāśī 16.74

Śiva Purāṇa	Skanda Purāṇa
Iti stutvā śivam śukram	Ityevamukto devena
Punarnatvā śivājñayā	Śukro'rkasadṛiśadyutih
Viveśa dānavānīkam	Viveśa dānavānīkam
Meghamālām yathā śaśī.	Meghamālām yathā śaśi.
SP Rudra Yuddha 48.47	Skanda Kāśī 16.78

The foregoing passages have been undoubtedly taken from the SP and reproduced in the Skanda Purāṇa. Though the SP is one of the later Purāṇas, it seems earlier than the Skanda, as is clear from certain internal evidences discussed earlier. The Skanda has concentrated mainly on the glorification of places of pilgrimage (Tīrtha) and the disciplines of life (Vratas), both forming a very late phase of development of the Purāṇas. The Vaiṣṇava Khanda of the Skanda contains topics on various festivals and processions (Rathayātrā) which are of late origin[1]. The Brahma Khanda has a lengthy chapter on the division and sub-division of different castes in India[2]. The legend of Tripuradhvamsa in the Skanda P. makes a mention of the Mlecchhas which most probably refers to the invaders of the post-Christian era, when caste distinctions had resulted in disunity and disorder in society.

The women of the city of Tripura are shown as cursing the Fire for a merciless destruction of life which has surpassed even the Mlecchhas in cruelty[3]. The legend of Tripuradhvamsa in the SP. does not mention the Mlechhas[4].

The account of the demon Jalandhara in the SP contains similes which have verbal resemblance with those found in the same context of the Skanda Purāṇa:—

1. Skanda. Vaiṣṇava (kṣetramāhātmya) 33-45;
   Ibid. (Kārtikamāhātmya) 9-10.
2. Ibid. Brahma (Dharmāraṇyamāhātmya) 39.
3. Dayām mlecchhā hi kurvanti vacanam vīkṣya yoṣitām
   Mlecchhānāmapi ca mlecchho durnivāryo sacetanah.
   Ibid., Revā. 28.68-69.
4. SP. Rudra. Yuddha. 10.

Śiva Purāṇa	Skanda Purāṇa
Atha jñātvā tadā gaurī	Atha jñātvā tadā gaurī
dānavam bhayavihvalā.	dānavam bhayavihvalā.
Jagāmāntarhitā vegāt sā	Jagāmāntarhitā vegātsā
tadottaramānasam.	tadottaramānase.
Tāmadṛiśya tato daityah	Tāmadṛiśya tato daitayah
kṣnād vidyullatāmiva.	kṣaṇād vidyullatāmiva.
Javenāgāt punaryoddhum	Kṣanenāgāt punaryoddhum
yatra devo maheśvarah.	yatra devo vṛiṣadhvajah.
SP Rudra Yuddha 22.42-43	Skanda P. Vaiṣnava kh. (Kārtikamāsamāhātmya) 21.24-26.

As referred to earlier, the account of Dakṣa's sacrifice in the SP gives a series of comparisons in the description of Viṣṇu who had become utterly ineffective as he tried to attack the attendants of Śiva. He is like a living being without the body, a bull bereft of its horns, a lion deprived of its teeth[1]. The similes may be well compared with similar imageries in the Rāmāyaṇa. Viśvāmitra, defeated and humiliated by Vasiṣṭha, is motionless like the ocean. He is like a snake without its teeth or like the lustreless red sun or like a poor bird whose offsprings have been destroyed and wings cut off[2]. Since there is a Sleṣa in 'Dvija' Viśvāmitra may be compared to a 'Dvijāti' whose sons have been killed and supporters destroyed. The sequence of imageries of the SP and the Rāmāyana, as referred to above, are spontaneous, simple and striking.

The description of battles in the other Purāṇas, however, displays the use of various imageries besides the similes. The

1. Icchhannapi samutsraṣṭum na viṣṇurabhavat kṣamah
   Atiṣṭhadalaso bhūtvā pāṣāṇamiva niścalah.
   Viśarīro yathā jīvo viśṛingo vā yathā vṛiṣah
   Vidanṣṭraśca yathā sinhastathā viṣṇuravasthitah.
   SP. Vāya. Pūrva. 22.37-38

2. Samudra iva nirvego bhagnadanṣṭra ivoragah
   Uparakta ivādityah sadyo niṣprabhatām gatah
   Hataputrabalo dīno lūnapakṣa iva dvijah.
   Rāmāyaṇa 1.55. 9-10

number of imageries in the battle scenes of the Rāmāyana is much less compared to the Purāṇas. The simple narrative style in the above context of the epic has little scope for a variety of figures of speech.

However, a few scattered similes have occasionally enriched the language. Struck by Ravāṇa's weapon on the chest and soaked with blood, Rāma appears like a tall Kimśuka tree in bloom[1]—a comparison very common among the Paurāṇikas. The brave Rāma and Lakṣmaṇa in the battlefield are compared to the two roaring bulls or two clouds accompanied by the lightning[2]. The shower of arrows in the sky appears like clouds with lightning or like a number of small windows in the atmosphere[3].

The account of the Tripura-Dāha in the Matsya P. has a few striking similes. The fire scorches the faces and the bodies of the women of Tripura like the winter snow which withers the lotuses in the ponds.[4] The water of the ocean warms up as the cities destroyed by the fire sink into it. The ocean after the incident of Tripura dāha bears resemblance with the race of a wealthy man, which is doomed to perish because of the evil deeds of an unworthy son[5].

Tbe imageries in the description of battle scenes in the Padma. Uttara, possess the qualities of a fine poetry. There is a Dṛiṣṭānta. A petty person who acquires strength from others is more difficult to be dealt with. The sun is not so unbearable as the scorching sand. The demons who obtained powers from Śiva waged war against Viṣṇu and the gods. They are compared to the sand which having absorbed the heat of the sun becomes more unbearable than the blazing sun itself[6]. Another Dṛiṣṭānta runs thus. A petty person cannot bear the triumph of a virtuous even for a moment. The moth extinguishes a glowing flame at the cost of self-annihilation[7].

1. Rāmā. Yuddha. 105.7.
2. Ibid. 98.19.
3. Ibid. 100.28-29.
4. Matsya 140.68 (Ānadāśrama edition)
5. Matsya. 140.71.
6. Anyasmāllabdhoṣmā nīcah prāyeṇa duhsaho bhavati
   Ravirapi no tapati tādṛigyādṛiśam tapati bālukānikarah.
   Padma. Uttara 7.14 (Ānadāśrama edition)
7. Padma. Uttara 14.14.2.

In the Skanda, the demon Tāraka who is eager to vanquish the gods, enters his army just as a fish disappears in the vast sheet of water in the ocean[1]. The tussle between the gods and the army of Kālanemi suddenly takes a sharp turn and the gods pray to Viṣṇu for protection. As Viṣṇu appears in the battlefield, he beholds Indra overwhelmed by the mighty demons like a man in the clutches of the cruel Misfortune. He proceeds to protect him, just as the virtuous deeds of one's past life protect one from calamities[2]. Fatally wounded by Viṣṇu, demon Kālanemi wriggles in intense pain and appears like a Kimśuka tree shaking in the strong wind[3]. The same comparison occurs in the Rāmāyaṇa for the wounded Rāma[4]. The demons in the above battle attack Viṣṇu in a concentrated formation. Viṣṇu throws them off to the ground just as an enlightened person does away with all the worldly vices[5].

The account of the sacrifice of Dakṣa in a battle-scene of the SP consists of a series of similes which have been discussed earlier in the same chapter. Though simple in presentation, these similes are striking and original as these do not occur in the Purāṇas on similar occasions.

Miscellaneous Topics

The Kārtikeya Legend

The description of Kārtikeya who lives incognito with the Kṛitikās has a Mālopamā in the SP which is curiously missing in the other Purāṇas. A reason for this may be, the slightly different version of the Kārtikeya legend in the SP. According to the above legend, Kārtikeya was born on the bank of the river Gangā and was brought up by the Kritikās since there was nobody to claim him. It was Nārada who first met him at Śiva's behest and persuaded the reluctant Kārtikeya to see Śiva and Pārvatī. The Skanda. P. Version, which is different,

1. Skanda Māheśvara 29.48.
2. Skanda Māheśvara. Kumārikā 19.54-55.
3. Ibid. 76.
4. Rāmāyaṇa. Yuddha. 105-7.
5. Tato Harirvinirdhūya pātayāmāsa tāṅ bhuvi
   Yathā prabuddhah puruṣo doṣān sansāra sambhavān.
   Skanda. Māheśvara Kumārikā. 20.49.

depicts that Śiva and Pārvatī followed by a retinue of gods and the sages welcomed Kārtikeya on the bank of the Gangā soon after his birth[1].

According to a different version of the above legend in the Skanda P., Skanda Kārtikeya is said to have achieved renown for his outstanding qualities as a result of which Śiva and Pārvatī proclaimed him as their son[2]. The similes belonging to the Skanda legend in the SP are missing in this context.

The Śabdalankāras

We come across occurrences of alliterations in the Rāmāyaṇa and the Purāṇas.[3] The repetition of the word Ayodhyā emphasises its etymological meaning i.e. an 'invincible' (city). At times, the repetition of a word does not involve any significant meaning. In such cases, the word has been repeated merely to produce the sound effect.

The Rāmāyana contains Antyānuprāsas which highlight the rhythmic beauty of certain verses[4]. The alliteration of

1. Skanda-Māheśvara 27.
2. Ibid. 29-30.
3. Dundubhirdundubhisvanah. Rāmāyana. III. Kiskindhā 8.21
   Sugrīvah praṇatagrīvah. Ibid. 8.60
   Rohiṇīm Rohiṇīmiva somasya. Hariv. 2.4.5
   Ayodhyāyāmayodhyāyām Rāme dāśarathau sthite. Hariv. 1.54.25
   Kiśorastvatisanharṣāt kiśora iva coditah. Padma Sṛiṣṭi 37.187-188
   Lambastu lambameghābhah pralambāmbarabhūṣanah. Hariv. 143.20-21
   Gateṣu teṣu gopeṣu. Hariv. 2.6.31
   Reme ca tatra ramyāsu citrāsu vanarājiṣu. Ibid. 2.11.135
4. Tatah sa madhyam gatamanśumantam
   Jyotsnāvitānam mahadudvamantam.
   Dadarśa dhīmān divi bhānumantam
   Gosṭhe vṛiṣam mattamiva bhramantam.
   Rāmā. Sundara. 5.1

   Dadarśa kāntāśca samālabhantyastathā
   Parāstatra punah svapantyah.
   Surūpavaktrāśca tatha hasantyah
   Kruddhāh parāścāpi vinihśvasantyah.
   Rāmā. Sundara. 5.13.

similar type may be seen in the Harivamśa[1]. The SP contains a few verses of this nature[2].

Conclusion

The SP, besides being a well-known Śaiva compendium, is rich in the wealth of fine poetry. Perhaps it is due to this reason that a Purāṇa has deeper appeal than a Śāstra. The latter lays emphasis on the meaning whereas the former combines the meaning with Rasa which results in poetry. As maintained earlier, this poetry serves the varied background out of which the classical Sanskrit Kāvyas have evolved.

1. Hariv. 2.8.35; 2.89.26; 2.95.39.
2. Tvam bhābhirābhirabhibhūya tamah samasta-
   mastam nayasyabhimatāni niśācarāṇām
   Dedīpyase divagaṇe gagane hitāya
   Lokatrayasya jagadīśvara tannamaste.

   SP. Rudra. Yuddha. 50.24

   Sakalabhuvana-bhūtabhāvanābhyām
   Jananavināśavihīnavigrahābhyām
   Naravarayuvatī-vapurdharābhyām
   Satatamaham pranato'smi śankarābhyām.

   SP. Vāya. Pūrva. 15.35.

   See Appendix 'A' for details.

4

THE PROSODY

THE importance of metre as a mode of expression is evident from one of the hymns of the Ṛigveda wherein the origin of metre is traced to the Divine Yajña[1]. The scholars and poets of the Vedic period have endeavoured to observe the rules of metres with utmost care[2]. This tradition has been maintained throughout the Sanskrit literature.

The ancient writers knew the effectiveness of appropriate metre in a poem. The above practice forms a part of the propriety or 'aucitya' of a poetic expression, so much stressed by the rhetoricians. That the proper employment of a metre at the right place helps to enhance the poetic excellence is a fact realised by several writers from Bharata to Bhoja, Abhinavagupta and Ksemendra[3]. According to Bhoja, the proper

1. Ṛigveda. 10.90.9 Sāyaṇa:
   Tasmādyajñācchhandānsi gāyatryādīni jajñire.
2. Mā chhandah, tat pṛithivī, Agnirdevatā.
   Pramā chhandah, tadantarikṣam, vāto devatā.
   pratimā chhandah, tad dyauh, sūrvo devatā.
   + + + +
   Yathā na sahate kanākatulā tilatulitamardhārdhena
   Tathā na sahate śravaṇatulā apacchhandaskam chhandobhangena.
   Introduction Pingala: Chhandahśāstra, p. 13, 76
3. Raghavan, V: Some Concepts of the Alankāra Sastra, p. 249;
   Raghavan, V: Bhoja's Sringāra Prakāśa, p. 187.

choice of metres suggestive of Rasa is 'Vṛittaucitya' which is also called 'Gati'. Bhoja prefers to name it 'Arthānurūpachhndastvam' a reason which points to the fact that poetic art had already reached its culmination in the time of Bhoja.[1]

The endeavour for a careful employment of metre for various expressions is evident in the early Upaniṣads. The Iśāvāsya and Katha have displayed considerable discretion in employing an irregular Tṛiṣṭubh which may be called a pre-Upajāti metre. A change-over from the monotonous Anuṣṭubh to this metre takes place wherever the writer has to emphasise the immense power of the Divine and such other noble thoughts[2]. The Svetāśvatara shows a further development[3].

An extensive metrical analysis of the Mahābhārata has been carried out by Hopkins in his book "The Great Epic of India". Some light has been thrown on the prosody of the Matsya—a Purāṇa possessing a large variety of metres. Rudimentary efforts of this nature with regard to some other Purāṇas have been made, still there is much to be explored[4]. The evolution of refined metres in classical Sanskrit literature has undergone a gradual process of development through the Purāṇas, and is an interesting study by itself.

The Śiva Purāṇa has employed eighteen types of metres apart from the Śloka and a few irregular verses which are enumerated as under:—

(i) Upajāti
(ii) Indravajrā

1. Arthānurūpachhandastvamityanena śṛigāre
drutavilambitādayah, vīre vasantatilakādayah.
karuṇe vaitālīyādayah, raudre sragdharādayah,
sarvatra śārdūlavikrīditādayo nibandhanīya ityupadiśati.
Raghavan V: Some Concepts of Alankara Sastra, p. 233-234.
2. Iśāvāsya. 4; Katha. 1.26.
3. Kim kāraṇam Brahma kutah sma jātā,
Jīvāma kena kva ca sampratiṣṭhā.
Śvetāśvatara. (Ananadasrama number, 1931) 1.
4. Matsya Purāṇa Ślokeṣu Gadyabhramah Purāna, Vol. 1, July 1959 pp. 72-79;
Metrical Analysis of the Matsya Purāṇa—Ibid., Vol. II. July 1960, p. 243 and Ibid, Vol. III, No. I, p. 120-133.

(iii) Upendravajrā
(iv) Vamśastha
(v) Vasantatilakā
(vi) Indravamśā
(vii) Mālinī
(viii) Śālinī
(ix) Śikhariṇī
(x) Vātormī
(xi) Puśpitāgrā
(xii) Śārdūlavikrīdita
(xiii) Sragdharā
(xiv) Bhujangaprayāta
(xv) Drutavilambita
(xvi) Āryā
(xvii) Prithvī and
(xviii) Mandākrāntā

Considering above, the metres of the entire Purāṇa may be classified as under:—

(i) The Regular Metres
(ii) The Irregular Verses and
(iii) The Prose Passages

The Regular Metres

The Upajāti is the most frequently used metre in the SP as in the various other Purāṇas. The Indravajrā, Vasantatilakā, Vamśastha and Upendravjrā also figure as popular metres. The Mālinī and the Śārdūlavikrīdita occur nine and fourteen times respectively. The Indravamśā has been used four times and the Śālinī at fifteen places. Puṣpitāgrā occurs on five occasions while the Sragdharā and the Śikharinī have each been used four and thirty times respectively. The Bhujangapryāta and Vātormī occur once each. The Āryā metre is used five times. The Drutavilambita is employed at seven places in the entire Purāṇa. Mandākrantā and Prithvī metres are also used once each.[1]

Upajāti

The metre has been employed at four places for glorification and prayer of the various deities. In the first instance,

1. Cf. Appendix B.

Durgā is glorified by Brahmā who initially begins the prayer with the Śloka metre. Brahmā becomes rapturous as Durgā makes an appearance and there is a spontaneous change over to Upajāti from the normal Śloka metre[1]. When the glorification is over, Brahmā is shown reverting to the normal śloka. In the second instance, the Upajāti has been used for the glorification of Śiva in the opening verse of the first chapter of the Śatarudra Samhitā[2].

The third instance is the prayer of Sūrya in the sixth chapter of the Kailāsa Samhitā where the Upajāti has been effectively utilised. The Tāntric Nyāsavidhi has been explained in the above context. While the prosaic prescription of rules (Vidhi) of different Nyāsas is in the Śloka metre, the Mantra addressed to Sūrya in the midst of Nyāsa is in the Upajāti metre[3]. In the fourth instance the Upajāti occurs in the prayer of Śiva by Śukra, the occasion being the swallowing of Śukra by Siva and the subsequent liberation of the former by the latter. Śukra's gratitude to Śiva is boundless and is expressed through an Upajāti metre[4].

The Upajāti has been extensively used in the account of battles in the SP. The march of the army of Śiva against that of Tripura has been described in the Upajāti metre[5]. The metre is employed again in the accounts of battles between Śiva and Hiranyākṣa, Sīva and Hiranyakaśipu as well as Andhaka[6]. The description of battle in this metre

1. Namo namaste jagatah pravrittinivrittirūpe sthitisargarūpe
   Carācarāṇām bhavatī suśaktih sanātanī sarvavimohanītih.
   SP. Rudra. Satī 11.10

   Vande mahānandamanantalīlam
   Maheśvaram sarvàvibhum mahāntam
   Gaurīpriyakārtikavighnarāja
   Samudbhavam śankaramādidevam. SP. Śatarudra 1.1
2. Sindūravarṇāya sumaṇḍalāya
   Namo'stu Vajrābharaṇāya tubhyam
   Padmābhanetrāya supankajāya
   Brahmendranārāyaṇakāraṇāya. S.P. Kailāsa. 6.39
3. SP.Kailāsa. 6.39-40.
4. SP. Rudra. Yuddha. 48.45-46.
5. SP. Rudra. Yuddha. 9.28-30; 9.41-42.
6. Ibid. 9.42-48.

continues in several chapters. The change-over from the śloka to the Upajāti has been extremely effective for consummation of various sentiments prevailing in the war sequences. The Upajāti has been appropriately utilised for description of despair of the Asuras due to the swallowing of Śukra by Śiva[1].

The Upajāti seems to be a favourite metre of the Purānic poets for description of nature though the normal Śloka metre has also been used in such cases. The onset of rainy season on the Himālaya poses a serious problem for Satī, as Śiva and Satī have no shelter (Aniketa). She requests Śiva for a shelter in order to protect themselves from pouring waters. Śiva, of course, chooses to have the same on the Himālaya[2].

The conflicting feelings of joy wrapped in surprise or anger mixed with sorrow and despair have been at times expressed in the Upajāti. Finding her lover dead, Mahānandā a devotee of Śiva desires to throw herself in the pyre of the lover. She meditates on Śiva and the latter appears before her. This pleasant surprise to Mahānandā finds a spontaneous expression through an Upajāti metre.[3] Similarly in the context of the self-sacrifice of Dadhīci for the cause of the Devas, the curse and anger of his devoted and pious wife Suvarcā, have been expressed through an Upajāti. Suvarcā who is away from the hermitage of Dadhīci at the time of this incident, returns to find her husband dead. Dadhīci's bones have been converted into the weapons of war. An angry Suvarcā accuses the gods of selfishness and deceit and pronounces a curse upon them.[4]

The Upajāti very often occurs at the conclusion of a chapter usually to remove the monotony of the continued Śloka metre. A chapter on Sāmānya Dāna in the Umā

1. Kāvye nirgīrne girijeśvareṇa daityā jayāśārahitā babhūvuh.
   Hastairvimuktā iva vāraṇendrāh śṛingairvihīnā iva govṛiṣaśca.
   SP. Rudra. Yuddha. 48.2
2. Śiva. Rudra. Satī. 22.28-30.
3. Sā tam vilokyākhiladevadevam trilocanam candrakalāvatansam
   Śaśānkasūryānilakoṭibhāsam stabdheva bhīṭeva tathaiva tasthau.
   SP. Śatarudra. 26.52
4. Aho surā duṣṭatarāśca sarve svakāryadakṣā hyabudhāśca lubdhāh
   Tasmāccca sarve paśavo bhavantu sendrāśca me'dyaprabhṛitītyuāvāca
   SP. Śatarudra. 24.38

Samhitā of the SP is concluded with a verse in the Upajāti[1]. In another instance, the intention of summarising the entire chapter through an Upajāti has been made quite obvious by mentioning the word 'Samksepa' by the Paurāṇika[2].

Indravajrā and Upendravajrā

The Indravajrā and Upendravajrā have been widely used in the SP wherever a change of topic has been effected.

Pārvatī did not lose hope at the destruction of Kāma by Śiva, and became all the more firm to attain Him. The narration of the above account in the Śloka metre is suddenly changed to Indravajrā metre. Pārvatī could not be persuaded even by Himālaya and all the other relatives[3].

Similarly an Upendravajrā in between the Śloka metres is sufficient to relate an important incident in a nutshell. A sorry Vaiṣya embraces the flames as he loses his Śiva Linga[4].

The account of battles between the gods and demons is effectively expressed through the Indravajrā and Upendravjrā metres. It seems that these metres have been resorted to in order to step up the general rhythm. This is illustrated by a description of the encounter between Skanda and Tārakāsura in four continuous Indravajrā verses in the middle of the chapter[5]. The Upendravajrā has been similarly employed in the other places.[6]

The emotional themes in the SP have found expression in the Indravajrā, just as the Upajāti also has been

1. Anyo na dṛiṣṭah sukhado hi mārgah
   Purāṇamārgo hi sadā variṣṭhah
   Śāstram vinā sarvamidam na bhāti
   Sūryeṇa hīnā iva jīvalokāh. SP. Umā. 13.42
2. Ataśca sankṣepamidam śṛinudhvam
   Sivah Parastāt prakṛiteśca punsah. SP. Vāya Pūrva 6.76
3. SP. Rudra. Pārvatī. 21.18.
4. SP. Śatarudra. 26.42.
5. SP. Rudra Kumāra, 9.12-15; SP Rudra. Yuddha 42.8.10.
6. SP. Rudra. Satī 33.6; 37.22; 38.49-50; 38.53
   SP. Rudra. Pārvatī. 3.36; SP. Rudra. Yuddha. 9.33.

used for this purpose. A devotee of Śiva realising His immanence in every object, feels himself inspired in all his actions by that Guiding Power[1]. In another instance, Nṛisimha introduces Himself to Vīrabhadra as Time—the Devourer of all that is animate and inanimate[2]. Elsewhere, a devotee of Śiva, having seen the lord in person, falls down to his feet[3].

The Upendravajrā has been used in similar circumstances. This is illustrated by two verses where the gods offer their prayers to Skanda[4]. The metre also occurs for the description of the Vaiṣya who, having lost the Śiva-Linga sacrifices himself in the flames[5]. Both the metres are frequently used at the conclusion of chapters.

Vamśastha

The use of Vamśastha metre in the SP has been on the same lines as that of the Upajāti, Indravajrā and the Upendravajrā in their respective contexts.

The metre has been sparingly used in the passages relating to glorification of the different deities and in the prayers, though in the other Purāṇas the metre has been frequently used for this purpose. In the first occurrence, the gods offer their prayers to the goddess Durgā—the Mūla Prakṛiti[6]. The next occasion is the glorification of Śiva in the middle of a chapter on Śiva Tattva in the Vāyavīya Pūrva[7].

1. Tvayā Mahādeva hṛidi sthitena
   Yathā niyukto'smi tathā karomi. SP. Rudra. Satī. 13.4
2. Kālo'smyaham lokavināśahetur-
   lokān samāhartumiha pravrittah. SP. Śatarudra. 11.35
3. SP. Śatarudra. 13.50.
4. SP. Rudra. Kumāra. 12.3-4.
5. SP. Śatarudra. 26.42.
6. Yadudbhavāh sattvarajastamoguṇāh
   Sargasthitidhvamsavidhānakārakāh.
   Yadicchhayā viśvamidam bhavābhavau
   Tanoti mūlaprakṛitim natāh sma tām.
   SP. Rudra. Yuddha. 26.21; the prayer continues in 26.22-23 also.
7. Tamīśvarāṇām pramam maheśvaram
   Tam devatānām paramañca daivatam
   Patim patīnām paramam parastād
   Vidāma devam bhuvaneśvareśvaram. SP. Vāya. Pūrva. 6.58

It is observed that Vamśastha was a popular metre for conveying devotional themes in the earlier Purāṇas—the Viṣṇu, the Vāyu, the Harivamśa the Brahma and the Bhāgavata, though in certain Purāṇas or passages Upajāti seems to be stealing the show. The later Purāṇas (the Padma, the Matsya, the Skanda) however, have a large variety of metres like the Vasantatilakā, Praharṣinī, Śālinī, Śārdulavikīdita and Mandākrāntā for the above theme.

The important incidents and dialogues have been rendered through Vamśastha metre in the SP. Brahmā tells lies to Viṣṇu being unable to reach the top of the linga in the account of the Lingodbhava of Śiva[1]. Śiva cannot tolerate this act of deceit by Brahmā and his wrath results in the loss of one of the heads of Brahmā[2]. Vamśastha has been used while depicting these notable incidents whereas the rest of the account is in the normal Śloka metre.

Dadhīci condemns Daksa's act of excluding Śiva from the sacrifice and sings latter's praise in the Vamśastha metre in the context of the secrifice of Daksa[3]. Śiva appears before the pious king Bhadrāyu during his Brāhmaṇa incarnation. The joy of devotee in visualising Śiva in person finds a fitting expression through a Vamsastha[4].

The metre has also been used in the descriptions of battles. The mighty Skanda is described leading the army of gods against demons in the Kumāra Kh of the Rudra Samhitā[5]. Another occasion depicts Skanda, preparing for war against Tarakāsura[6]. The third occasion shows Śiva on the battle field during his encounter with the demon Jalandhara[7]. Four-

1. SP. Vidyeśvara. 7.26-27, 29.
2. Ibid. 8.4, 5-6.
3. Yenaiva sarvāṇyapi mangalāni bhavanti śansanti mahāvipaścitah
   So'sau na dṛiṣṭo'tra pumān purāṇo vṛiṣadhvajo nīlagalah pareśah.
   SP. Rudra. Satī 27-28; also 27 & 29
4. Taddarśanānandavijṛimbhitāśayah
   Pravṛiddhabāṣpāmbuviliptagātrah
   Prahṛiṣṭaromā sa hi gadgadākṣarastuṣṭāva gīrbhirmukulīkṛitānjalih. SP. Śatarudra. 27.53
5. SP. Rudra. Kumāra. 7.16-17.
6. Ibid. 10,15.
7. SP. Rudra. Yuddha. 24. 4-5.

thly, the lengthy account of battle between the demons and the goddess Durgā has been effectively rendered through the above metre[1].

The Vamśastha has also been used for concluding verses at the end of several chapters. A striking change from the Śloka to the Vamśastha metre is in the depiction of the flaming beauty of Pārvatī by the clever Nārada to entice the demon Jalandhara[2]. The changeover from one metre to another in this context is apt and effective.

Vasantatilakā

The above metre has been subjected to versatile use by the Purāṇic poets. Paradoxically enough, it is employed for various tender expressions of love and devotion, as well as for the feelings of hatred, anger and fear associated with battle scenes.

The Vasantatilakā has replaced the Upajāti and the Vamśastha to a great exent in the later Purāṇas. It is noteworthy that the Vasantatilakā appears in the later Parvas of the Mahābhārata just as its use in the Harivamśa is confined to the chapters belonging to the later period only. The Vasantatilakā has emerged as a highly developed metre during later period and is frequently used in the later Purāṇas.

The opening verse of the Vidyeśvara Samhitā of the SP serves as a prelude to the Purāṇa as it briefly glorifies Śiva, the chief deity of the text[3]. Here the Vasantatilakā has been used for the glorification of Śiva. Two verses in the second chapter of the Vidyeśvara Samhitā praise the SP

1. SP. Umā. 48.3-43,
2. Tadīdṛiśam rūpamananyasantatam
   Dṛṣṭam na kutrāpi kutūhalāḍhyam
   Atyadbhutam mohanakṛitsuyoginām
   Sudarśanīyam paramardhikāri. SP. Rudra. Yuddha. 18.46
3. Ādyantamangalamajāta-samānabhāva-
   Māryam tamīśamajarāmaramātmadevam
   Pañcānanam prabalapañcavinodaśīlam
   Sambhāvaye manasi śankaramambikeśam. SP. Vidyeśvara. 1.1.

itself in the same metre[1]. The text is eulogised again in the first chapter of the Śiva Purāṇa Māhātmya section of the Purāṇa[2].

Brahmā and Viṣṇu offer a joint prayer to Śiva after a dispute over the supremacy of each other. Śiva interrupts in between in the form of an unfathomable Linga[3]. The Pārvatī Khanḍa of the Rudrā Samhitā contains a prayer of the goddess Vindhyavāsinī by the gods[4].

Śiva is praised and Nandikeśvara begs him to be merciful to the gods and the sages who are harassed by Tārakāsura[5]. The account of the achievement of Mṛitasanjīvanī by Śukra comprises nine elaborate verses in the Vasantatilakā metre addressed to Aṣṭamūrti Śiva[6]. The first of these verses is addressed to the sun who is one of the forms of Śiva[7]. The Kailāsa Samhitā of the SP contains a verse in Vasantatilakā as a prayer to Skanda[8].

The Vasantatilakā has been used on two occasions for the description of battles. The first displays the march of Śiva to the battlefield of Brahmā and Viṣnu who are pitched against

1. Śiva. Vidyeśvara. 2.65 and 2.67.
2. Śiva Purāṇa Māhātmya—1.50. The Śiva Purāṇa Māhātmya which seems to be a very late addition to the Purāṇa, forms a part of the Pandit Pustakālaya edition, edited by Ramatej Shastri. This section, however, is missing from the Venkateśvara edition of the same Purāṇa.
3. Ādyantahīna vapuṣi tvayi mohabudhyā
   Bhūyān vimarśa iha nāvati kāmanotthah
   Sa tvam prasīda karuṇākara kaśmalam nau
   Mṛṣṭam kṣamasva vihitam bhavataiva kelyā. SP. Vidyeśvara 7.30
4. SP. Rudra. Pārvatī. 3.37-38.
5. Ibid. 24.6.
6. SP. Rudra. Yuddha, 50.24-32.
7. Tvam bhābhirābhirabhibhūya tamah samasta-
   mastam nayasyabhimatani niśācarāṇām
   Dedīpyase divagaṇe gagane hitāya
   Lokatrayasya jagadīśvara tannamaste. SP. Rudrā Yuddha 50.24.
8. Brahmādideva munikinnaragīyamāna-
   gāthāviśeṣamunicintitakīrtidhāmne
   Vṛindārakāmalakirīṭavibhūṣaṇasrak
   Pūjyābhirāmapadapankaja te namo'stu. SP. Kailāsa 11.33

each other in an encounter for asserting individual supremacy[1]. The second instance is the description of battle between Śiva and the demon Jalandhara[2].

The description of rainy season in the Satī Khanda of the Rudrā Samhitā is rendered through the above metre[3]. The metre is employed at two places in the context of Śiva's wedding. Firstly, when Śiva is enquired of his Gotra and his ancestral line during the solemnisation of the marriage ceremony, Śiva's silence in this regard is misleading to the bride's party and this has been described through the Vasantatilakā[4]. Secondly, when Nārada comes forward to unravel the secret of Śiva's Gotra and race, the narration is in the Vasantatilakā. Nārada explains that the origin of Śiva is Nāda itself which is duly endorsed by Brahmā who calls Śiva to be the root cause of the world[5]. The occasion of Śivā's contentment when he receives his son Kārtikeya from the Krittikās is suitably executed through the Vasantatilakā metre[6].

The metre has been used for concluding verses at the close of chapters.

Mālinī

The Mālinī has been used for the purpose of glorification once only in SP. The context is the prayer offered to Skanda by Nārada where this metre has been chosen for one of the verses besides others that have been used.[7]

The metre has been used on six occasions for concluding verses of the chapters. It has been employed to sum up the account of love-sports of Satī and Śiva in brief at the end of

1. SP, Vidyeśvara. 7.7.
2. SP. Rudra. Yuddha. 24.27.
3. SP. Rudra. Satī. 22.31.
4. SP. Rudra. Pārvatī. 48.9.
5. SP. Rudra. Pārvatī. 48.34.
6. SP. Rudra. Kumāra. 5.26.
7. Vibudhagururapi tvām stotumīśo na hi syāt
   Kathaya kathamaham syām mandabuddhirvarārcyah
   Śuciraśuciranāryo yādṛiśastādṛiśo vā
   Padakamalaparāgam skanda te prārthayāmi.
   SP. Rudra. Kumāra. 6.15

the chapter on Satī Śivakrīdā of the Satī Khaṇḍa[1]. In the chapter on Nārada Himālaya Samvāda, wherein Pārvatī's marriage with Śiva is prophesied by Nārada before Himālaya, the Mālinī occurs in the end[2]. Again at the conclusion of the chapter on "Bāṇāsurasya Sivagaṇatva Prāptih" which gives a gist of the glorious deeds of Śiva, the Mālinī has been aptly used[3]. The metre is again found at the end of the chapter wherein Pārvatī has been depicted to be firm in her resolve to win Śiva[4]. In the concluding verse of the chapter Naimiṣopākhyāna also, the metre has been used for praise of the Naimiṣa forest[5].

The practice of adhering to Mālinī metre in the concluding verses of chapters has been in vogue throughout the Purāṇic literature right upto the classical period. The occurrence of the Upendravajrā-Indravajra and Upajātī at the end of the chapters has been gradually replaced by more befitting use of Mālinī metre in the Purāṇas and the Kāvyas.

The metre has also been used at the end of a chapter on the Śiva Purāṇa Māhātmya, a section which is added to the Pandit Pustakalaya edition of the Śiva Purāṇa in the very beginning[6]. The occurrence of Mālinī in the first verse of chapter 40 of the Vāyavīya section, Uttara Khaṇḍa, is noteworthy. The contents of this verse, as well as the commencement of the first line with 'ITI' are indicative of the possibility that the verse is actually meant to be the last one of the prayers (i.e. chapter 39)[7].

1. Iti himagirikunja-prasthabhāge darīṣu
   Pratidinamabhireme Dakṣaputryā Maheśah.
   SP. Rudra. Satī. 21.47
2. Iti vacanamudāram Nārada tvam girīśam.
   SP. Rudra. Pārvatī. 8.56
3. Iti kila śaranāmnā śankarasyāpi vrittam.
   SP. Rudra. Yuddha. 56.34
4. Udayati yadi bhānuh paścime digvibhāge.
   SP. Rudra. Pārvatī. 25.69
5. Sphaṭikamayamahībhṛitpādajābhyah śilābhyah
   Prasaradamṛiṭakalpasvacchhapānīyaramyam.
   SP. Vāya. Pūrva. 3.63
6. SP Puṛāṇa Māhātmya. 7.50.
7. Iti sa vijitamanyoryādavenopamanyo-
   radhigatamabhidhāya jñānayogam munibhyah.
   SP. Vāya. Uttara. 40.1

Śārdūlavikrīdita

The Śārdulavikrīdita is one of the popular metres in the verses depicting the offering of prayers in the SP. The Satī Khanḍa of the Rudra Samhitā consists of a verse in this metre wherein Śiva is worshipped by Śukra[1]. The benedictory verse addressed to Śiva in the first chapter of the Kumāra Khanḍa is also in the same metre[2]. The metre occurs in the Kumāra Khanda in the two verses addressed to Skanda as a prayer by Nārada[3]. The first one has two surplus lines as given below[4].

Śālinī

The Śālinī is used on four occasions in the verses wherein prayers are addressed to different deities out of a total of six occasions and fifteen occurrences in the entire SP.

Menā prays to the goddess Durgā in order to fulfill her desire to obtain her as her daughter[5]. The second prayer consists of a number of verses and is addressed to Śiva who is the source of all that is animate and inanimate[6]. The concluding verse towards the end of a chapter on the Śiva Tattva gives an account of the cosmic nature of Śiva in brief through the Śālinī metre[7]. Śiva is praised again

1. Hastāmbhojayugasthakumbhayugalāduddhṛitya toyam śirah
   Siñcantam karayoryugena dadhatam svāṇke sakumbhau karau
   Akṣasraṇmṛigahastamambujagatam mūrdhasthacandrasravat-
   Piyūṣārdhatanum bhaje sagirijam traykṣam ca Mṛityunjayam.
   SP. Rudra. Satī. 38.34
2. SP. Rudra. Kumāra: 1.1.
3. Ibid. 6.11.12.
4. Bhaktaprāṇaguṇākarastriguṇato bhino'si śambhupriyah
   Śambhuh śambhutanuh prasannasukhadah saccitsvarūpo mahān.
   SP. Rudra. Kumāra. 6 (two extra lines between the verses 11 & 12)
5. SP. Rudra. Pārvātī, 5.24-25.
6. Ekam Brahmaivādvitīyam samastam
   satyam satyam neha nānāsti kiñcit
   Eko Rudro na dvitīyo'vatasthe
   Tasmādekam tvām prapadye Maheśam.
   SP. Śatarudra. 13.42; also 43.49.
7. Yo viśvātmā karmakālasvabhāvādyarthe śaktiryasya nollanghynīyā
   Yāsyaivājñādhīnametat samastam namastasmai mahate Śankarāya.
   SP. Vāya. Pūrva. 8.32

in the last two verses of a chapter in the Vāyaviya section followed by an account of Śṛiṣṭi[1].

Śikhariṇī

The Śikhariṇī has been used on two occasions—SP Vidyeśvara[2] and SP Rudra Yuddha[3]. The latter is a lengthy passage consisting of a number of verses in this metre and gives an account of the battle between Andhaka and Śiva. The change-over to the Śikarinī for the purpose of description of battle, breaks the monotony of narration in the chapter.

Puṣpitāgrā

The Puṣpitāgrā has been used at five different occasions. It occurs twice for the glorification of Śiva and thrice during the conclusion of chapters. Firstly, the metre is employed for a verse wherein a devotee offers his profound obeisance to the Ardhanārīśvara form of Śiva[4] and secondly, in the Uttara Khanḍa of the Vāya. Samhitā, wherein prayers are offered to Śiva in the same metre[5].

Sragharā Āryā Drutavilambita, Vātormī, Bhujangaprayāta, Mandākrāntā And Prithvī

These metres have been employed in the Purāṇa sparingly as stated earlier[6]. The above mentioned metres have been aptly and effectively used at different situations.

The Irregular Verses

The metres of the epics and Purāṇas form a link to the Vedic and classifical metres. Though a majority of the metres

1. SP. Vāyavīya. Pūrva. 12.76-77.
2. SP. Vidyeśvara, 25.44.
3. SP. Rudra. Yuddha. 46.13.41.
4. Sakalabhuvanabhūta bhāvanābhyām
   Jananavināśavihīnavigrahābhyām
   Naravarayuvatī-vapurdharābhyām
   Satatamaham praṇato'smi śankarābhyām.
   SP. Vāya. Pūrva. 15.35
5. Jaya jaya jagadekanātha śambho prakṛitimanohar nityacitsvabhāva
   Atigatakaluṣaprapañcavācāmapi manasām padavīmatītastvam.
   SP. Vāya. Uttara. 31.2
6. See Appendix 'B'.

in the Purāṇas are regular still the occurrence of a few irregular ones should not be ruled out. It is possible that these irregular metres are midway in their process of modification from Vedic to classical. The Vidyeśvara and the Rudra Samhitās being an exception, the irregular verses are almost missing in the entire Purāṇa. The irregular metres generally indicate freedom of poets in handling the metres, a fact which leads to the conclusion that these belong to an earlier period. If this reasoning is accepted, then the first two Samhitās of the SP can safely be considered to be earlier than the rest of the Purāṇa in so far as the metrical analysis is concerned.

The irregular metres are those which are either short or surplus of syllables. Hopkins has termed the irregular metres with extra syllables as Hypremetres[1]. Edgerton concurs with Hopkins in this connection and refers to the irregular ones with deficit syllables as Submetricals[2]. Arnold, however, holds a different opinion about the irregular verses. In his view, these verses are a combination of the Vedic Tṛiṣṭubh and the classical metres. Accordingly, he terms the verses as Hybrid and upholds the significance of the same in forming a link between the Vedic and the classical metres[3].

According to the Vṛittaratnakāra the irregular metre is the Viṣama Vṛitta which is also referred to as Gāthā and contains all unequal Pādas[4]. In fact, all the view points expressed earlier are correct in their own perspective. An irregular metre whether deficit in syllables or surplus, whether irregular in all the four Padas or in less than four, may be treated by one common denomination i.e., "Irregular" "or" Viṣama".

1. GEI, p. 253.
2. JAOS, Vol. 59, p. 160—Hyper-metre is any Tṛiṣṭubh pāda of more than 11 syllables or any Jagatī of more than 12 syllables. As a pendant to it for its opposite the term Submetricai is used.
3. Arnold, E.V.: Vedic Metre, p. 15.
4. Yasya pādacatuṣke'pi lakṣyabhinnam parasparam
   Tadāhurviṣamam vṛittam chhandah śāstraviśāradāh.
   + + + + Vrittaratnākara, p. 7
   Viṣamākṣarapādatvāt pādairasamanjasadharamavat
   Yae-Chhandānsi noktamatra gātheti tat sūribhih proktam.
   Vṛittaratnākara, p. 88

Almost all the irregular verses in the SP with the exception of a very few, are rendered in the irregular Upajāti metre. These verses. very often are an assortment of regular and irregular Pādas of various metres.

Sometimes the regular Upajāti is misunderstood to be an irregular one due to the ignorance of the fact that the Upajāti is a composite metre having a number of varieties. Normally an Upajāti is a combination of the Indravajrā and the Upendravajrā metres and is of fourteen types according to Kedārabhatta, the writer of Vrittaratnākara[1]. Jayadeva gives 16 varieties depending upon the combination of the two metres[2]. The Pādas from the metres belonging to the families other than the Tṛiṣtubh, can also combine to form an Upajāti. Thus the Pādas from Vamśastha and Indravamśā of the Jagatī family and Vasantatilakā of the Śakvarī family may combine with the Pādas of Indravajrā or Upendravajrā to give rise to an Upajāti[3]. This fact is expressed in the Chhandah Sūtra with a slight variation. Similarly, not only the Vamśastha and the Indravajrā but also the Śalinī and Vātormī can combine to result in an Upajāti.[4] The Vṛittavārtīka has enumerated fourteen types of Upajāti metres[5].

Shri Venkatasubbiah, being aware of the above fact of the Chhandah śāstra, upholds that all the irregular metres of the epics and the Purāṇas are variations of the irregular Upajāti. He has highlighted the versatile character of the Upajāti and has divided it into the following three categories:—

1. Anantarodīritalakṣmabhājau pādau yadīyāvupajātayastāh.
   Vṛittaratnākara, p. 40-41
2. Vṛittaratnākara, p. 46.
3. Yathā samākṣarapādavrittadvayamiśrane
   upajātirbhavati taṭhā viṣamāksarapādavritta-
   dvayatraya-miśraṇe'pyupajatirbhavati. Vrittaratnākara, p. 44-45
4. Tena vanśasthendravajrāpādayorapi sankarādupajātayo bhavanti.
   Tathā śālinīvātormīpādayoranyeṣāmapi
   Svalpabhedānām prayogānusāreṇa upajātayo draṣṭavyāh.
   Chhandah Sūtra, p. 135-136
5. Anayorādijātayoh kāmacāraprayogayoh
   Caturdaśaprakārāh syuh sankarādupajātayah.
   Vṛittavārtika, p. 9. Also p. 9-12

(a) The common Upajāti which is classified into fourteen varieties in the various works of prosody.

(b) The resultant Upajāti out of a combination of the Pādas of the emergent metres from the Tṛiṣṭubh and the other Vedic metres.

(c) The Upajāti formed due to the combination of different emergent or classical metres derived from the Vedic metres.

As an example of the second category stated above, we may have the Pādas of the Indravamśā and Vamśastha (which are the emergent metres of Jagatī) combining with the Pādas of Indravajrā and Upendravajrā (the emergent metres of the Tṛiṣṭubh) to form an Upajāti.

Similarly, we may have entirely different metres like the Vasantatilakā, Vamśastha and the Indravajrā (which are the derivatives of the Vedic metres) to combine with each other to result in an Upajāti. This illustrates the third category of Upajāti stated above.

The irregular Upajāti ultimately develops into the classical Upajāti by undergoing various stages of refinement. It is, therefore, considered to be earlier than the refined Upajāti. The use of the irregular Upajāti, however, has been continued as a practice during the later periods also. Shri Venkatasubbiah has referred to the commencement of Śankara's commentary on the Māndūkya Upaniṣad as an illustration[1]. The Rāvaṇārjunīya of Bhattabhauma, a later work, displays the use of irregular Upajāti in nearly seventy verses[2]. It is a common metre in the epics and the various other Purāṇas. The irregular Upajāti of the Mbh has been extensively discussed by Hopkins[3]. This irregular metre was often preferred by some later poets who were enamoured of the antique nature of this metre and could not resist its use in order to give a pseudo-touch of antiquity to their works.

1. JORM, Vol. 9, p. 53, An Upajāti of Viṣama Vṛtta or Gāthā Type: Yo viśvātmā vividhaviṣayān prāśya bhogān sthaviṣṭhān.
2. Ibid.
3. GEI, p. 253.

A close survey of the list of irregular verses in the SP will amplify all that has been stated in the preceding paragraphs. The undermentioned verses are a few examples of the irregular metre in the Purāṇa:—

(a) Śiva. Vidyeśvara 8.10;	Irregular Upajāti,
(b) Śiva. Rudra. Satī. 6. 12. 14 and 16;	Irregular Śalinī,
(c) Śiva. Rudra. Pārvatī. 24. 16;	Irregular Upajāti,
(d) Śiva. Rudra. Satī. 6.21;	Irregular Upajāti,
(e) Śiva. Rudra. Pārvatī. 12.35;	Irregular Upajāti
(f) Śiva. Rudra. Kumāra. 6.13;	Irregular metre

Each of these may be explained as follows:—

(a) *Śiva. Vidveśvara. 8. 10*; In this verse, the first two Pādas in the śloka metre and the last two Pādas in Indravajrā form an irregular Upajāti.

(b) *Śiva. Rudra. Satī. 6. 12. 14 and 16*; The verse 12 has the first Pāda irregular with the remaining three Pādas in regular Śālinī. In verse 14. the second Pāda is irregular while the remaining Pādas are in regular Śālinī. The verse 16 has the first three Pādas in regulār Śālinī while the last one is irregular (Viṣama Pāda). All these verses are examples of the irregular Śālinī.

(c) *Śiva. Rudra. Parvatī 24. 16*; Here the first and the second Pādas of the verse are irregular, the third and the fourth being in the Indravajrā metre[1]. Yet each of the first two Pādas have eleven syllables and as such it is reasonable to presume that these are some sort of derivations of the Vedic Tṛiṣṭubh. If we follow the reasoning of Arnold, this verse may be called Hybrid due to the combination of the Vedic Tṛiṣṭubh and the classical Indravajrā and may be easily categoried as irregular Upajāti.

(d) *Śiva. Rudra. Satī. 6.21*; In this verse the first Pāda is in the Indravamśā and the fourth in the Śālinī. The inter-

1. Tasmāt tvayā girijā deva śambho
Gṛihītavyā pāṇinā dakṣiṇena
Pāṇigraheṇaiva mahānubhāvām
Dattām girīndreṇa ca tām kuruṣva.

SP. Rudra. Pārvatī, 24.16

mediary second and the third Padās are irregular Upendravajrās. This combination gives rise to an irregular Upajāti.

(e) *Śiva. Rudra. Parvatī. 12.35*; This consists of a combination of the Vātormī and the Śalinī metres. Whereas the first and the third Pādas are in pure Vātormī, the fourth is in the regular Śālinī. The second pāda is irregular. This combination also results in an irregular Upajāti.

(f) *Śiva. Rudra. Kumāra. 6. 13*; This verse has all the four Pādas completely irregular, each being in a different metre and the combination results in an irregular or Viṣama metre.

The irregular verses discussed above may be taken to be the different forms of the Upajāti and the verses with the hypermetric (surplus) or submetrical (short of) syllables may be considered as Viṣama or the irregular Upajāti. Thus the verses Śiva. Rudra. Satī. 26. 17; Śiva. Rudra. Parvatī. 40. 56; Śiva. Rudra. Pārvatī. 47.35 and Śiva. Rudra. Yuddha. 15.66; 42.31, 34, 57.24, S. Vidyes 8.10, Śiva, Rudra. Satī; 6.21; Śiva. Rudra. Pārvatī 12.35 and 24.16 are examples of various types of the regular or irregular Upajāti. The 12th, 14th and the 16th verses of Chaper 6 in Śiva. Rudra Samhitā. Satī-Khanda are in the irregular Śālinī metre. The verse Śiva. Rudra. Kumāra. 6.13 is an entirely irregular metre from the point of view of various varṇas (syllables). I have a feeling that this verse is a lone example of Gīti with one Mātrā surplus in each Pada[1].

The Prose Passages

The prose passages in the epics and the Purāṇas appear to be reminiscent of the old prose style of the Brāhmaṇas, Araṇyakas, Upaniṣads and the Sūtras. The rich background of prose in the above texts has certainly left an impact on the prose passages of the Purāṇas.

It is evident that about the period of the Sūtras a revival of poetry had set in. Poetry came in the forefront putting prose

1. See Appendix B for details.

behind the scene. Consequently, the writers had started revitalising prose with the vigour of poetry. The Dharmaśāstras in prose were modified in simple and rhythmic poetry in the form of Kārikās and verses of the various smṛitis.

Some prose passages in the epics and Purāṇas are partially rhythmical and seem to be possessing a poetic charm. According to Hopkins these semi-metrical prose passages are on their way to further refinement from prose to poetry. A prose passage of the Mbh which is half-metrical in nature has been quoted as an illustration of the above fact by Hopkins[1]. According to him a prose passage belonging to epic and Purāṇic literature is merely a popular verse which is older than the Śloka metre of the epics. He has adopted a safe line by declaring these passages neither antique nor modern. The Sragviṇī metre occurring in the Matsya P. and commonly employed for various expressions in the later literature may be quoted as an example of a complete modification of such prose[2].

The occurrence of a prose passage in the SP is in connection with a narration of praise of Śiva by Śukra beseeching his release after being swallowed by the former. The passage consists of an ornate list of the various epithets sung in the eulogy of Siva[3]. The above prose passage has a touch of poetic charm like the one of the Mbh referred to above.

1. Janamejaya evamukto devaśunyā saramayā
   Etasminnantare kaścidṛiṣirdhaumyo nāmāpodas
   Sa ekam śiṣyamāruṇim pāñcālyam preṣayāmāsa
   Sa upādhyāyena sandiṣṭa Āruṇih.
   GEI, p. 272, quoted from the Mbh. 1.3

2. Ehi sadyo hi yāto'si me putratām
   Devadevena datto'dhunā vīraka
   Uktavatyevamaṇke nidhāyātha tam
   Paryacumbat kapole kalam vādinam.
   Matsya 154.554.574 (Anandāśrama Series)

3. Om namaste deveśāya surāsuranamaskṛitāya
   bhūtabhavyamahādevāya haritapingalalocanāya
   balāya buddhirūpiṇe vaiyāghravasanacchhadāyāraṇeyāya trailokyaprabhave Iśvarāya Harāya
   haritanetrāya.....Puṣpadantāyāpi bhāgāya mukhāya
   sarvaharāya hiraṇyaśravase dvāriṇe bhīmāya
   bhīmaparākramāya Om namo namah. SP. Rudra Yuddha 49

Metrical Comparison of the Śiva Purāṇa with the Epics and the other Purāṇas

A bried survey of the metres of the Epics and the Purāṇas is essential in order to have a comparative estimate of prosody of the epics and the Purāṇas.

The Indravajrā, Upendravajrā, Vamśastha, Indravamśā, Vasantatilakā and Upajāti

The Indravajrā, Upendravajrā, Upajāti, Vamśastha, Indravamśā and the Vasantatilakā are the common metres of the epics and Purānas depending on where these have been used. In the Mahābhārata, these metres are very often irregular (Viṣama Vṛitta) and according to Hopkins, Edgerton and Arnold may be called Tṛiṣṭubh Hypermetres, Submetricals and Hybrid metres respectively. The Mahābhārata abounds in these verses which are far from the pure classical metres though having their own rhythmic appeal as discussed earlier in the same chapter.[1] I place most of these verses in the category of wide-ranging regular or irregular Upajāti metre.

The metres stated above, the most common being the Upajāti and Vamśastha, have been used in the epics and the Purāṇas for depiction of various emotions. Brahmā offers his prayer to Viṣṇu just before his Kṛiṣna Incarnation through the Upajāti metre in the Viṣṇu. P.[2]. The Bṛihannāradīya Purāṇa contains prayers of Viṣṇu in the Upajāti and Vamśastha metres[3]. The Upajāti is a common metre used for prayers in the Bhāgavata[4]. The Harivamśa Purāṇa has used this metre for devotional themes[5]. The above metre has been utilised in the SP also under the same circumstances as the

1. Yasmin yathā vartate yo manuṣya-
   stasminstathā vartitavyassa dharmah.
   Māyācāro māyayā bādhitavya-
   ssādhvācārassādhunaivābhyupeyah. Mbh. 12,100.35
   Mbh. 13.9.24.
2. Viṣṇu. 5.1.41.
3. Bṛihannāradīya. 2.11; 4.89.
4. Bhāgavata, 9.18.29; 10.3.17.
5. Hariv. 3.80.38-50; 3.82.5,18; 3.118.2-10.

Harivamśa[1].

A number of Purāṇas have used the Upajāti metre for Nature description. The Harivamśa has the complete description of rainy season in the Upajāti metre[2]. The Brahma Purāṇa has employed the above metre for the same objective[3]. The depiction of moon-rise in the Bhāgavata is in the above metre[4]. The Upajāti has been used along with the Indravajrā and the Upendravajrā for nature description in the Rāmāyaṇa[5]. However in the SP this metre is sparingly used for Nature description.

There is tendency in the Rāmāyaṇa to change over to the Upajāti or the Vamśastha metres in the verses steeped in the sentiment of sorrow (Karuṇa). Having heard the two demands of Kaikeyī King Daśaratha indulges in self-condemnation through the Upajāti metre[6]. Kauśalyā's reactions, on hearing the news of Rāma's departure to the forest are expressed in the Vamśastha metre[7]. The deserted city of Ayodhyā, following the death of Daśaratha, is again described in the Vamśastha metre[8]. The SP. however, adheres to the common śloka metre even in the tragic descriptions replete with pathos.

The tendency of switching over to the other metres like the Vamśastha or the Upajāti for depiction of sorrow may be observed in the other Purāṇas also. The wailings of a royal lady who has lost her child are expressed through the Vamśastha in the Bhāgavata[9]. The King Kalinga mourns the sad demise of his wife in an Upājati[10]. The wailings of the distressed women of the burning city of Tripura have been

1. SP. Rudra. Satī. 11.10-15
   SP. Śatarudra. 1.1.; 27.47.
   SP. Kāilāsa 6.39-40.
2. Hariv. 2.95.1-39.
3. Brahma. 36.79-88.
4. Bhāgavata. 10.29. 2-3.
5. Rāmāyaṇa. 4.30.29, 46; Āranyaka. 28.17; Kiṣkindhā. 21.28.
6. Rāmāyaṇa. 2.12.103.
7. Ibid. 2.20.43.
8. Ibid. 2.65.28.
9. Bhāgavata 6.14.47.
10. Ibid. 7.2.56.

described through the Upendravajarā metre in the Matsya.[1]

That an awareness of suitability of certain metre for a particular situation in order to execute an appeal of rhythm on the reader (Vṛittaucitya) exists in the epics and the Purānas, has been maintained earlier. The culmination of this consciousness may be seen in some of the Kāvyas. In the later period a set of metres had been earmarked in the books of rhetorics for conveying certain feelings and this norm was more or less followed by some writers[2].

The Vaitālīya, Mattamayūra and Viyoginī are the popular metres in the Kāvyas for the themes of pathos. The context of destruction of Kāma in the Kumārasambhava is depicted in the Viyoginī metre[3]. Aja mourns the death of Indumatī in the Raghuvamśa through the Vaitālīya metre[4]. The narration of the plight of the Pāṇḍavas by Draupadī in the Kirātārjunīya is in the slow-moving Viyoginī metre[5]. The use of the Viyoginī metre for the expression of pathos may be observed in the Padma P[6].

While in the SP the Vasantatilakā metre has been used for various purposes like glorification of the deities, description of battles, Nature description, description of important incidents and dialogues, the other Purāṇas have mostly used it for the expression of pathetic or devotional themes[7].

Mālinī and Puṣpitāgrā

The Mālinī and Puṣpitāgrā are usually employed at the conclusion of a chapter. The Mālinī occurs seven times for this purpose out of total of nine, in the entire SP[8].

1. Matsya. 140.68.
2. See p. 1 of the same chapter.
3. Kumāra. 4.1.46.
4. Raghu 8.56.
5. Kirātārjunīya. 2.
6. Padma. Uttara. 224.18.
7. Bhāgavata. 79,8.50; 2.7.13.14; 6-14.56; Padma. Pātāla. 28.4-5; Padma, Sṛiṣṭi. 28.157; Padma. Uttara. 249.112; 19.45;222.
8. SP. Rudra. Satī. 21.47; SP. Rudra Pārvātī. 8.56; Ibid. 25.69; SP. Rudra. Yuddha. 56.34; SP. Vāyavīya. Uttara. 40.1; SP. Vāyavīya. Pūrva. 3.63.

Similarly the Puṣpitāgrā has been utilised for the same purpose on four occasions out of five occurrences in the SP.[1] The use of the word 'iti' in the beginning of these verses is enough to indicate that these are meant to conclude a chapter. The above verses either give a gist of incidents of the whole chapter or indicate a change-over to the topic of the subsequent one. This purpose is fulfilled by the apt use of the Mālinī and Puṣpitāgrā metres. The first verse of the fortieth chapter in the Uttara Khanḍa of the Vāyavīya section of the Purāṇa begins with the word 'iti' as follows:

> Iti sa vijitamanyoryādavenopamanyoradhigatamabhidhāya jñānayogam munibhyāh. Śiva. Vāyaviya. Uttara 40.1

The verse which commences with the above line should have been the last verse of the thirty-ninth chapter. There are two reasons for this. Firstly, the starting of the line with 'iti' is indicative of a closing verse and secondly the verse informs about sudden exit of Vāyu after a long session in which he had imparted the Siva Tattva to the sages.

The Mālinī and the Puṣpitāgrā have been utilised in the epics and the Purāṇas in connection with other themes also. The Mālinī has been employed for Nature descriptions[2] and glorification of God[3], in addition to its utilisation at the end of chapters[4]. The illustrious Bhārgava seated on a bejewelled seat is depicted through the Mālinī metre in the Padma Purāna[5]. The Puṣpitāgrā also has been utilised for expressions of deeper sentiments[6] besides being used at the conclusion of chapters[7].

1. SP. Rudra. Yuddha. 1.74; Ibid. Kotirudra. 38,87; Ibid, Vāya Pūrva 11.36; Ibid. 15.35.
2. Brahma. 36. 79; Padma. Uttara. 19. 133; Bhāgavata. 10. 90. 15; Matsya 130. 31.
3. Bṛihaddharma. Pūrva. 10.74: Bhāgavata: 7.8.52.
4. Padma. Uttara 192. 74; Mbh. Anuśaśana. 6.47; ibid 109.23; Harivamśa 3.6.4.
5. Padma. Uttara. 3.11.
6. Rāmāyana. Āranyaka. 62. 22.
7. Padma. Uttara. 6.61; Rāmāyana. Āranyaka. 62,22; Hariv. 2.107; 31.

The practice of employment of the Mālinī and Puṣpitāgrā at the end of the cantos has been maintained in the Kāvyas, Kālidasa has singled out the Puṣpitāgrā metre to conclude the cantos 4.6 and 9 of the Kumāra-Sambhava wherein canto 1, 2, 3.7, 8, 13, 14 and 17 are concluded by Mālinī. Bhāravi has also shown his preference for Mālinī over the Puṣpitāgrā in the Kirātārjunīya. Nine (1, 3, 4, 5, 6, 9, 14, 17 and 18) out of the eighteen cantos have Mālinī in their last verses.

Other Metres

Besides the metres which have already been discussed above and compared in regard to their uses in the epics and the Purāṇas including the SP., the other metres are not important from the point of view of study of prosody. Some of these have been discussed earlier while dealing with the metres of the SP.

The Irregular Verses in the Epics and the Other Purāṇas

The irregular metres found in the epics and the other Purāṇas belong to the category of the Viṣama Upajāti and are also known as the Tṛiṣṭubh hypermetres as discussed earlier. These occur extensively in the Mahābhārata as compared to the Rāmāyaṇa and form a link between the Vedic Tṛiṣṭubh and the classical Upajāti.

From the discussion on the irregular verses of the epics and Purānas earlier it is obvious that the later Purāṇas have less occurrences of irregular verses as compared to the earlier ones. These verses whether belonging to the epics or the Purāṇas possess certain common features[1]. As pointed out

1. Kirīṭinam jaṭinam śūlapāṇim pinākinam vajrinam tīkṣṇa-danṣṭram
Śubhāngadam vyālayajñopavītam divyām mālāmurasā naikavarṇām.
Mbh. Anuśāsana. 22.225

Urukramam viśvakarmāṇamīśam
Jagatsraṣṭāram dharmadṛiśyam vareśam
Sa sarvam tvām dhṛitimaddhāma divyam
Viśveśvaram bhagavantam namasye. Hariv. 2.72.79

Yasyāparam no jagaducyate padāt
Kṣitirdiśah sūrya indurmanojah
Bahirmukhā nābhitaścāntarikṣam
Tasmai tubhyam śambhave me namo'stu. SP. Rudra. Satī. 6.21
\+ + + +
Tasmāt tvayā girijā deva śambho grihītavyā pāṇinā dakṣiṇena.
\+ + + + SP. Rudra. Pārvatī 24.16
Nirākāram jñānagamyam param yat. SP. Rudra Satī 6.12
For details see Appendix B.
Yasmin yathā vartate yo manuṣyastasminstathā
vartitavyassa dharmah, Mbh. 12.100.35

earlier, these verses are the different forms of Vlṣama Upajāti. Two irregular verses of the SP may be compared to similar types of irregular stanzas of the Mahābhārata and the Harivamśa. The following is the order of the verses as mentioned in the footnotes:—

1. Siva. Rudra. Satī 6-21
   a Indravamśā;
   b Irregular Indravajrā;
   c Irregular Upendravajrā,
   d Sālinī.
2. Siva. Rudra. Pārvatī 24.16
   a and b Tṛiṣṭubh Pādas of eleven syllables each;
   c and d Indravajrā
3. Siva. Rudra. Satī 6.12
   a Irregular Śālinī
   b, c and d Śālinī
4. Mbh 12.100.35
   a and b Irregular Indravajrā;
   c and d Śālinī.

The Prose Passages in the Mbh and the Purāṇas

As discussed earlier, prose passages in the Mbh and the Purāṇas are a common occurrence. Some of these have resemblance to poetry and have been called semi-metrical passages by Hopkins. A number of prose sequences are written in the brief and simple style of Sanskrit commentaries. Others display a mature and refined style seen in classical prose literature. This undoubtedly indicates a rich background of prose literature during the period of the Purāṇas. It is probable that these passages may have been interpolated in the Purāṇas during the glorious period of classical prose. Accordingly the prose passages in the Mbh and Purāṇas may be classified into the following three categories :—

(a) The terse prose style of the Brāhmana and the Upaniṣad literature;
(q) The prose style of prayers and the glorifications of the different deities, and
(c) The embellished prose of the Akhyāyikās and the Kathās of the classical literature.

The prose passages of the first category may be seen in connection with metaphysical discussions in the various Bhāṣyas. These display an influence of the forceful style of the Brāhamaṇas and the Upaniṣads.[1] Here, the sentences are normally short and the style is straight-forward as is the case with the passages of the Mahābhārata. At times lengthy and complex diction has been found which tends to be ornate as is the style of a few passages in the Bhāgavata.

The second type of prose style may be observed in the various eulogies and the prayers to different deities. The enumeration of the epithets of Gods is a common feature of these prayers. The prose passage in the SP, a prayer of Śiva by Śukra has several points in common with a prayer in the Harivamśa addressed to Parabrahman by Kaśyapa[2].

The third category of prose passages is ornate which is mostly found during various descriptions in the Purāṇas. The Padma and the Bhāgavata have a number of passages of this category. The embellished prose of these Purāṇas reminds us of the style of Bāṇa's Kādambarī.[3]

1. Yadbhavānāha kim vyaktam kimavyaktamiti. Atrabrūmah.
   Avyaktamagrāhyamatarkyamaparimeyamavyaktam.
   Vyaktamupalakṣyate. Yathartavo mūrtayasteṣu puṣpa-
   phalairvyaktirupalakṣyate. Tadvadvyaktam guṇairupalakṣyate.
   Mbh. 12.303.7-10

   Arhasi muhurarhattama dvijamasmākamanu pathānām
   namo nama ityetāvat sadupaśikṣitam ko'rhati pumān
   prakṛitiguṇavyatikaramatiranīśa Iśvarasya parasya,
   Bhāgavata 5,3.8
2. Namaste deveśāya surāsuranamaskṛitāya bhūtabhavya mahādevāya
   haritapingalalocanāya.....Iśvarāya Harāya.
   SP. Rudra. Yuddha. 49

   Namo'stu devadeveśa ekaśṛinga varāha vṛiṣārcisa vṛiṣāsindho
   vṛiṣākape suravṛiṣabha suranirmita anirmita bhadrakapila
   viṣvaksena dhruva dharma dharmarāja vaikuntha. Hariv. 3.68
3. Sā ca tadāśramopavanamatiramanīyam vividha niviḍaviṭapiviṭa-
   panikarasanśliṣṭapuraṭalatārūḍhasthalavihangamamithunaih
   procyamānaśrutibhih pratibodhyamāna salilakukkuṭakāranḍava-
   kalahansādibhirvīcimupakūlitāmalajalāśaya-kamalākara-
   mupababhrāma- Bhāgavata. 5.2.4

   Atha kumāro'pi pārśvenāngamāropya kalakalitalocano
   yatkinciduvāca yācamānamitastato vīkṣamāṇastāta gacchhe
   śaye tāta krīḍāmi tātetyādi putrasukhamanubhūyānubhūya
   nivritim vayau. Padma, Pātāla 112.36

Conclusion

The order of prosody in the Purāṇa under discussion is already in its full-fledged state like the other Purāṇas. The trends which have been set in the Purāṇas, have been followed with not much variation in the classical Sanskrit literature. The SP, like most of the Purāṇas, contains a variety of metres with a keen sense of appropriate choice. The prose passages of the Purāṇa contain the seed out of which the classical Sanskrit prose has flourished as an independent branch of literature.

5

LANGUAGE AND STYLE OF THE ŚIVA PURĀṆA

THE style of the Purāṇas which is simple and uniform covers the entire range of the epic and Purāṇic literature. That these Purāṇas are marked with a poetic excellence which has developed into the various requisites of a poem such as the emotions and sentiments (Rasa-Bhāva), the imageries (Alankāra), prosody (Chhanda) as well as their propriety, (Aucitya) is already discussed in the earlier chapters. The present chapter deals with some notable characteristics of the language and style of the Purāṇas with particular reference to the SP.

The above characteristics in the SP have been classified under the following different headings to facilitate proper approach in the subject:—

(i) The Archaic or Un-Pāṇinian words in the language.
(ii) The repetitive expressions.
(iii) The expressions resembling the poetic style of Kālidāsa.
(iv) The Bhaṇitis and Sūktis (proverbs and wise sayings).

The above four characterstics constitute the language and style of the SP.

As maintained earlier, the style of the SP has much in common with the other Purāṇas. Some of the characteristics enumerated above, belong to the Purāṇic literature in general.

Thus, the first two characteristics find common occurrence in the Purāṇas whereas the latter two are the special features of the Purāṇa under discussion. The last one, however, i.e. the poetic expressions similar to Kālidāsa's style are found in the Skanda P. Māheśvara Kāśī; the Matsya P, and the Padma P. Svarga Kh. Among all these Purāṇas the SP stands most significant as it has the largest number of verses resembling Kālidāsa's poetic style.

The Archaic Words in the Śiva Purāṇa

The archaic words which are found scattered in both the epics and most of the Purāṇas, seem to be the part and parcel of the language of the above texts. These words display violation of the grammatical rules of Pāṇini and therefore establish their pre-Pāṇinian grammatical form. We have the following archaic words in the SP.

Archaic Words occurring in the SP	*Pāṇinian*	*Reference*
Labhiṣyasi	Lapsyase √labh Ātm.	Sarvam labhiṣyasītyuktvā tatraivāntaradhīyata. SP. Rudra Yuddha 56.32
Pokṣyāmi	Poṣiṣyāmi √puṣ Par.	Tvadājñayaivam kālam hi rakṣiṣyāmi svaputravat. Pokṣyāmi nāma sandehah. SP. Śatarudra 31.30
Nayiṣyati	Neṣyati √nī Par.	Yena kenāpi vā devi pūjā muktim nayiṣyati. SP. Vāyaviya Uttara 14.57
Alapsi	√labh Ātm. lṛn (Conditional past tense) alabdha luṇ (Past Perfect) passive alambhi, alābhi	Vatsa prasanno'smi Hare yatastvamīśatvamicchhannapi satyavākyam, Brūyāstataste bhavitā janeṣu sāmyam mayā satkṛitirapyalapsi. SP. Vidyeśvara 7.31

Archaic Words	*Pāṇinian*	*Reference*
Adṛiṣya	adṛiṣṭvā √dṛiś	tāmadṛiśya tato daityah kṣaṇādvidyullatāmiva. SP. Rudra. Yuddha 22.42
Prāpsyase	prāpsyasi pra√āp. Par. irregular- prāpsyase	anena śiśunā śreyah prāpsyase na cirāt param SP. Śatarudra. 31.28
Āgame	āgacchheyam √gam. Par. Potential	tena pāpena limpāmi yadyaham nāgame punah, SP. Kotirudra 40.34
Vārayase	vārayasi √vri-vār Par.	katham vārayase mām tvam grhṇantam kṛiṣṇa-darśana. SP. Śatarudra 29.29
Tyajati sma	as the verb is governed by 'Aham' it should have been used in the sense of the first person and not the third person.	Bhaktahetoraham devi Rāvaṇam sagaṇam krudhā. Tyajati sma kṛito naiva pakṣapāto hi tasya vai. SP. Rudra. Satī. 23.44
Vartāmi	varte √vṛit Ātm.	Ahamekah purātanah. Āsam prathamamevāham vartāmi ca surottamāh. SP. Vāyavīya Uttara 8.15
Ghṛiṇānidhi	the following two words are, though grammatically Pāṇinian, signify an old school according to which the sense was contrary to what it is today.	Meduram tārayāmāsa sādaram ca ghṛiṇānidhih. SP. Vāyavīya. 23.25
Ghṛinī	—	evam vyāhṛitya viprendra-manugṛihya ca tam ghṛiṇī. SP. Śatarudra 6.17

The above words are the instances of the pre-Pāṇinian grammatical forms used by the bards and singers and perhaps unanimously accepted by all the learned and semi-learned listeners. These archaic words take us to two notable conclusions. Firstly, these indicate flexibility of the grammatical rules prior to Pāṇini. Secondly, perhaps these have been lengthened or shortened as the situation demanded according to the metrical requirement of a verse. This points to the old practice of giving priority to the metre at the cost of words or syllables, a practice which goes as far back as the Vedas.

The words Ghṛiṇānidhi and Ghriṇī as mentioned in the list are Pāṇinian so far as the formation of the words is concerned. Yet these leave behind a long history of the linguistic development of the word 'Ghriṇā' or 'Ghriṇa' and how afterwards the meaning was completely transformed into the opposite sense. The above two words are commonly found in the Purāṇas and the Mbh and are used in the sense of 'mercyful'. The word 'Ghriṇā' is derived from the root √Ghri in the sense of shining or burning (i.e. dīptyarthaka) and stands for heat or sunshine. It is used in this primary sense in the Vedas and in the early post-Vedic literature[1]. The word Ghriṇa or Ghriṇā based on the above primary meaning, stands for warm feeling towards the other person or compassion. The early texts after the Vedas have used the word in this sense[2]. The above word stands for another secondary meaning i.e. aversion or contempt which is also rooted in the primary meaning given above (i.e. ghṛi in the sense of burning). The classical texts in Sanskrit have used the word in the latter sense[3]. The SP and the other Purāṇas have retained the old tradition of using the word in its old secondary sense (i.e. Ghriṇā standing for mercy).

The Repetitive Expressions

The language of the Purāṇas is endowed with effective diction which lends it due force. There is by and large a great

1. Ṛig Veda I. 133.6, VI. 15.5; X. 37.10. Śatapatha Br. 3.
2. Mbh. III. 5; Rāmā. 2.45.19. Bhāgavats IV. 22.43.
   Also Tejasā bhāskaro yastu ghṛiṇī jantuhitah sadā
   Nīlakaṇṭha Tīkā
   Ghṛiṇah ghṛiṇayā raśmayastadvān sūryah. Hariv. 3.90.11.
3. Naisadhīya Ch. 1.20; 3.60; Kādambarī 7.199.236.

emphasis on the choice of such appropriate words which besides conveying the desired sense, add to the rhythm and lucidity of the language. This characterstic has received special treatment by the Sanskrit Rhetoricians. Mammata in the Kāvya Prakāśa quotes the viewpoint of the earlier Rhetoricians who uphold effective and charming diction (Sauśabdya) as a necessary requisite of a Kāvya[1]. It is because of the employment of choice words (Sauśabdya) that an equillibrium is brought about between continuity of a particular emotion or Rasa in any account in the Purāṇa and a natural flow in the language which is the medium of all the feelings and emotions.

It should be noted that the alliterative expressions under discussion in the present context though forming a part of the 'Śabdālankāra already discussed in the chapter on the Imageries, are being dealt with from the standpoint of language and style of the SP. The alliterative expressions therefore, apart from being the Śabdālankāras are the special characteristics which contribute to the language and style of the SP. Thus, classification of the different types of the Anuprāsas is not the objective here. On the contrary, the repetitive expressions, apart from the normal Anuprāsas, are also delineated in the present context as these constitute the language of the Purāṇa under discussion.

The above alliterative use of words in the Purāṇas is preceded by a long tradition which goes back to the time of the Vedas. Yāska in the Nirukta acquaints us with this practice and points to its twofold purpose. Firstly, the repetitions furnish the diction with richer and varied meaning[2]. Secondly, it lends a special grace to the language[3]. Yāska has aptly illustrated his viewpoint with verses from the Ṛigveda where such repetitions are met with either to lay emphasis on any particular theme or to bring about comple-

1. Supām tiṇāmca vyutpattim vācām vāncchhantyalankṛitim
   Tadetadāhuh sauśabdyam nārthavyutpattirīdṛiśī.
   Mammata. Kāvya Pr. p. 259
2. Abhyāse bhūyānsamartham manyante. Nirukta 10.42
3. Yathākathā ca viśeṣo'jāmi bhavati. Nirukta 10.16

tion to any Pāda for a metrical requirement[1]. One comes across a number of such expressions scattered over the different verses of the Veda. Thus a Vedic seer gives expression to his joy after having seen the deity Varuṇa in person[2]. The same trend is observed in another hymn addressed to god Pūṣan[3].

The popular Anuprāsa which forms a part of the language of the SP., if classified as per Mammata's Kāvya Prk, is mainly of three types—firstly, the Anuprāsa which consists of a single repetition of a number of letters or syllables[4] (Chhekānuprāsa); secondly, the repetition of certain letters more than once (Vṛityanuprāsa); thirdly, the repetition of word or words with the same meaning but differing in sense (Tātparya) according to the context[5] (Lāṭānuprāsa). The fourth variety of repetition which is not delineated by Mammata and the other Sanskrit rhetoricians, consists of words which besides having the same meaning, have one and the same context. Yet the repetition has certain object in view. This certainly can be explained with reference to Yāska referred to earlier, according to whom a repetition has twofold purpose i.e. richer meaning and embellished language[6]. The examples of the third category of repetition are available in the Vedic literature as referred to earlier[7].

Taking into consideration the above classification, it is mainly the repetitive use of a word which deserves priority in this context. Therefore, we are particularly concerned with Lāṭānuprāsa (as per Mammata) as well as repetitive use of certain words falling in the fourth category as discussed just above. The following is an example of the fourth

1. Adhaspadānma udvadata manḍukā
   ivodakānmanḍūkā udakādiva.
   Rig Veda 10.166.5 quoted in the Nirukts 10.
2. Darśam nu viśvadarśanam darśam rathamadhi kṣami.
   Ṛig Veda 1.25.18
3. Yasya vrate pṛithivī namnamīti
   Yasya vrate śaphavajjarbhūrīti
   Yasya vrate oṣadhīrviśvarūpāh. Ṛig Veda. 5.83.5
4. Mammata: Kāvya Pr. p. 496.
5. Ibid.
6. See p. 126 of the same chapter.
7. Ibid.

category of the Repetitive use of words from the SP. The repetition of the words 'Deva' and 'Kara' in this context adds force and vigour to the diction[1]. Another such occurrence from the Hariv. P. shows repetition of the verbal form Adrākṣam' to emphasise devotional excitement of a devotee after having seen lord Kṛiṣṇa in person[2]. The Rāmāyana has a similar repetition of the phrase "Dukhmato vanam" after every three Pādas which may also be called a refrain.[3] These repetitions fall in the fourh category of our classification.

Another example from the Hariv has the repeated employment of words 'Ayodhyā' (primary meaning—the invincible one; secondary meaning—the city of the above name)[4]. As per Mammata, the above should be an example of Lāṭānuprāsa where the sense of the words used, differs to some extent according to the Tātparya.

There are a few phrases which are repeatedly employed in the SP and therefore seem to be the conventional expressions of the Purāṇic poets which are transmitted through the oral tradition over a long period. Other repetitive expressions display a variety of themes closely following the style of the former. The following is a brief list of such expressions in the SP.

The Repetitive Expressions in the Śiva Purāṇa	*Reference*
Devadeva Mahādeva Śambho matprāṇavallabha	SP Rudra Satī 22.2
Devadeva Mahādeva karuṇāsāgar Prabho	Ibid. 23.4
Devadeva Mahādeva pāhi nah śaraṇāgatān	Ibid. 32.6
Devadeva Mahādeva karuṇākara Śankara	SP Rudra Pārvatī 12.15
Devadeva Mahādeva śaranāgatavatsala	SP Rudra Yuddha 51.23

1. Devadeva Mahādeva karuṇākara śankara. SP. Rudra Pārvatī 12.15
2. Adrākṣamadrākṣamaham janārdanam ..... dhanyo'hamasmīti tadā vyacintayam. Hariv. 3.118. 2-9.
3. Rāmā. 2.28.1-25.
4. Ayodhyāyāmayodhyāyām Rāme dāśarathau sthite. Hariv. 1.54.25

Devadeva Mahādeva tava bhakto' smi sarvathā	Ibid. 57.51
Devadeva Mahādeva sarvadeva śiromaṇe	Ibid. 52.4
Devadeva Mahādeva śaraṇāgata vatsala	Ibid. 56.21
Devadeva Mahādeva karuṇākara śankara	Ibid. 20.16
Devadeva Mahādeva tava puryām gato'surah	Ibid. 57.34
Devadeva Mahādeva śaraṇāgata vatsala	SP Śatarudra 10.32
Dcvadeva Mahādeva parameśa namo'stu te	SP Kotirudra 14.48
Re Re dakṣa durācāra dambhācāra parāyaṇa	SP Rudra Satī 31.2
Mahārudra mahāraudra somasūryāgnilocana	Ibid. 32.28
Naimiṣe'nimiṣakṣetre yajjātam vrittamadbhutam	Ibid. 35.26
Mādhavam mādhave māsi pūjayitvā mahāniśi	Ibid. 52.28
Tāvatsa bālo'khilavriddhavriddhah provāca bhūdevamātīva hṛiṣṭah	SP Śatarudra 13.50
Śankaro lokaśankarah	SP Kotirudra 20.3
Bhīmo bhīma-parākramah	Ibid. 19
Rāmāya lokarāmāya maryādāpuruṣāya te	SP Rudra Yuddha 16.9
Tatah prajānām kadanam vidhātum kadan-priyām nirdideśāsurān	Ibid. 43.5
Yatra yatra dharāyām sa caraṇam pramiṇoti hi acalām sacalām tatra karoti nijabhāratah	SP Rudra Yuddha 57.35
Rakṣitam rakṣibhirvīrairgajavājirathānvitaih	SP Rudra 25.42
Āsthānasthānavaryaiścā sthitairdikṣuvidikṣu ca	SP Vāya Uttara 25.40
Bhaveddariro'pi mahādhano mahādhano daridro viparītakālatah	SP Rudra Satī 48.23

The Expressions Resembling the Poetic style of Kālidāsa

As maintained earlier, there are passages in the SP. besides a few other Purāṇas, which bear close resemblance with the poetic style of Kālidāsa. The query is whether such verses are the source of Kālidāsa's poetry or a mere imitation of the style of Kālidāsa. Under the circumstances, one cannot rule out the possibility of the Purāṇas especially the later ones, drawing upon the inimitable poetic style of Kālidāsa. It seems quite reasonable that the refined poetic style of Kālidāsa might have influenced the various accounts and legends contained in several Purāṇas. But so far as the SP. is concerned, there is evidence to arrive at the conclusion that Kālidāsa had drawn his exquisite expressions from the Ch. 1-8 and 32 of the Pārvatī Kh. in the Rudra Samhitā of the SP. The following two reasons may be advanced in support of this deduction. Firstly, the language of the aforementioned chapters in the SP. Rudra Pārvatī is simple and unrefined as compared to the refined poetic style of Kālidāsa and it is quite apparent that the poet might have carved out his imageries from the rich material scattered over the Pārvatī Kh. of the SP. Secondly, as the resemblance with the style of Kālidāsa is found only in the above mentioned chapters of the SP Rudra Pārvatī, and not in the remaining chapters, it does not stand to reason that the imitation of Kālidāsa's verses must have been restricted to a portion of the SP Rudrā Samhitā only. Had the Purāṇa under discussion. drawn upon the works of Kālidasa, in that case all the chapters in the SP Rudra Samhitā would have borne the impact of Kālidāsa's style, which actually is not the case.

Although in the case of certain chapters of the SP Rudra Pārvatī, it is maintained that the poet Kālidāsa has drawn from the Purāṇa, yet it will not be correct to infer in every instance that all the verses in the Purāṇas which resemble the poetry of Kālidāsa must necessarily constitute the source from which Kālidāsa has drawn upon. The general style of poetry and its metre also should be considered before any such inference is drawn. The long passage in the Matsya P. for instance (Matsya P. 153, 470-471) which gives a vivid

account of the women of Himālaya longing to have a glimpse of Śiva the bridegroom in the wedding-procession is in the lines of the similar sequences of the wedding of Śiva-Pārvatī and Aja-Indumatī in Kālidāsa's Kumārasambhava and Raghuvamśa respectively. This is definitely a case where Kālidāsa's influence on the Matsya P. is quite obvious from the elaborate poetic style and the Dodhaka metre of the verses which indicate a later character of the passage in the above Purāṇa.

The chapters 1-8 and 32 of the SP. Rudra Pārvatī belong to a much earlier period as compared to the rest of the chapters of the SP. Rudra Pārvatī. The above chapters comprise a part of an old account of Pārvatī in the SP, the rest of the same account being scattered over the different parts of the different Purāṇas such as the Skanda., the Matsya, and the Padma. The later character of the other chapters of the SP. Rudra Pārvatī i.e. excluding the chapters 1-8 and 32 is evident from the material found therein, which is discussed below.

Soon after the meeting of the seven sages with Himālaya, the date of thc wedding of Śiva and Pārvati is fixed. Thereafter, Arundhatī is depicted washing the beard of Himālaya with Haridrā and Kum-Kuma[1]. The account of the meeting of the seven sages with Himālaya in Kālidāsa's Kumārasambhava, however, has no trace of this wedding rite. The above account of the SP Rudra Pārvatī, contains some additional rites pertaining to the wedding of Śiva-Pārvatī viz. the śirobhiśeka, (of the bride and the bridegroom) Hṛidayālambhana, Svastipātha, Sindūradāna and Samsravaprāśana[2] besides Agniparikramā, Lājāhoma and Dhruvadarśana[3], the last three being also found in the Kumārasambhava[4]. The Raghuvamśa mentions Agniparikramā and Lājāhoma in connection with the wedding of Aja and Indumatī.

Pāraskara has enumerated the following rites in connection

1. SP. Rudra. Pārvatī. 36.20-21.
2. Ibid. 50. 1.6.
3. Ibid. 49.
4. Kumārasambhava 7.79-85.

with marriage, viz., Samsravaprāśana, Lājāhoma, Aśmārohaṇa, Agniparikramaṇa, Hṛidayālambhana and Dhruvadarśana.[1] The SP. mentions five wedding rites out of the six enumerated in the Pāraskara. The other three rites, viz. the Śirobhiṣeka, the Svastipātha and the Sindūradāna besides the five mentioned above are certainly the later developments.

The SP makes a mention of a few other customs in connec- with marriage which appear to have emerged after the period of the Pāraskara G.S. The SP. Rudra Pārvatī gives an account of the marriage procession of Śiva which stayed in the abode of Himālaya for several days[2]. In the same context the ladies who have assembled there are described to be abusing in their sweet voices, the venerable gods and sages including Brahmā, Viṣṇu and Śiva[3]. The practice of a long stay of a marriage procession in the house of the bride is a later custom which is conspicuous by its absence in the works of Kālidāsa and is not laid down in the Sūtra works. Similarly the practice of abusing the bridgegroom's party by the ladies of Bride's household is certainly a later feature and therefore is missing in the earlier works. Besides the abcve practices, the portrayal of different characters in the Parvatī Khanda of the Rudra Samhitā of the SP indicates the influence of later society which incorporated many vices and evils not found in the works of Kālidāsa. The character sketch of Menā, Pārvatī and Śiva in the Kumārasambhava is ideal as they symbolise perfect human behaviour. The same characters in the SP. Rudra Pārvatī are depicted as full of human weaknesses and shortcomings. Thus, Pārvatī is depicted arguing with Śiva about the glory of the women-folk as they symbolise the Power of the Supreme (Sakti), the force which executes the manifestation of the universe from the great causality (Mūla Prakriti)[4]. Śiva, the asetic, who is indifferent to women is described to be extre-

1. Pāraskara Gr. Sūtra, p. 112-138 (Banaras, 1926).
2. Vāsyāmāsa divasān bahūn nityam sadādarāt.
   SP. Rudra. Pārvatī, 53.25
3. Tadānīm puranāryaśca gālīdānām vyadhurmudā
   Mṛiduvāṇyā hasantyaśca paśyantyo yatnataśca tān.
   SP. Rudra. Pārvatī. 53.18
4. SP. Rudra. Pārvatī, 13.1-24.

mely enamoured by the charm and grace of young Pārvatī[1]. Menā is shown as an impatient and a shortsighted woman, a slave to the conventions during the wedding of Śiva-Pārvatī. She is often portrayed as opposing the marriage of Pārvatī with Śiva on the grounds of Śiva having no race or parentage and being awkward in his manners and looks.[2]

The lateness of the rest of the SP. Rudra Pārvatī as compared to the chapters 1-8 and 32, is proved by one more fact. Chapter 2 of the SP. Rudra Pārvatī makes a mention of Rādhā, the consort of Kṛiṣṇa who is positively a later development in the Purāṇas.[3]

However, it stands without doubt, as it is also established by many scholars that Kālidāsa owes to the Padma P. for the theme of the Abhijnānaśākuntala. He must certainly be indebted to the various Śaiva Purāṇas for the legend of Śiva Pārvatī around which he has developed the beautiful Kumārasambhava. It is not only Kālidāsa but several other poets who have been inspired by the theme and style of the Purāṇas and have adapted these according to the individual poetic efficiency and fancy.

Expressions similar to Kālidāsa's style in the Śiva Purāṇa

The verses in the SP which bear a resemblance with the style of Kālidāsa are given below :—

Śiva Purāṇa	*The Works of Kālidāsa*
The couple, Śiva and Satī compared to Citrā and Candramas :	The couple of Dilīpa and Sudakṣinā compared to Citrā and Candramas :
Kāpyabhikhyā tayorāsīccitrā-Candramasoryathā.	Kāpyābhikhyā tayorāsīd-vrajatoh śudha-veṣayoh.
Reje Satī Haram prāpya snigdhabhinnānjanaprabhā.	Himanimuktayoryoge Citrā-Candramasoriva.
SP. Rudra. Satī. 17.19-20	Raghuvanśa 1.46

1. SP. Rudra. Pārvatī. 12.6-33.
2. Ibid. 18.31-36.
3. Ibid, 2.30-40.

Śiva Purāṇa

The description of the expectant Menā before the birth of Pārvatī :

Dehasādādasampūrṇabhūṣaṇā
lodhrasanmukhā.
Svalpabhendukṣayekāsau
viceṣyarkṣā vibhāvarī.
Tadānanam mṛitsurabhi nāyam
tṛiptim girīśvarah.
Mune rahasyupāghrāya premā-
dhikyam babhūva tat.
SP. Rudra. Pārvatī 6.9-10

Menā spṛihāvati keṣu na me
śansati vastuṣu.
Kincidiṣṭam hriyā pricchha-
danuvelam sakhīrgirih.
Upetya dohadam śailyam yad-
vavre'paśyadāśu tat.
Ānītam neṣṭamasyāddhā
nāsādhyam tridive'pi hi.
Praciyamānāvayavā nistīrya
dohadavyathām.
Reje menā bālalatānaddha-
patrādikā yathā.
Girih sagarbhām mahiṣīma-
mansta dharaṇīmiva.
Vidhānagarbhāmabhyantarlīna
vahni-śamīmiva.
Priyāprīteśca manasah svārji-
tadraviṇasya ca.
Samunnateh śruteh prājñah
kriyāścakre yathocitāh.
Dadarśa kāle menām sah
pratītah prasavonmukhīm.
Abhritām ca divam garbha-
gṛihe bhiṣagadhiṣṭhite.
SP. Rudra Pārvatī 6.9-16

The Works of Kālidāsa

The description of the expectant Sudakṣiṇā before the birth of Raghu :

Śarīrasādādasamagrabhūṣaṇā
mukhen sālakṣyata lodhra-
pāṇḍunā.
Tanuprakāśena viceyatārakā
prabhātakalpā śaśineva
śarvarī.
Tadānanam mṛitsurabhikṣtīś-
varo rahasyupāghrāya na
tṛiptimāyayau.
Kariva siktam priṣataih
payomucām śucivyapāye
vanarājipalvalam.
Rughuvamśa. 3.2-3

Na me hriyā śansati kincidīp-
sitam sprihāvati vastuṣu
keṣu māgadhī.
Iti sma pṛicchhatyanuvela-
mādṛitah Priyā sakhīrutta-
rakosaleśvarah.
Upetya sā dohadaduhkhaśī-
latām yadeva vavre tada-
paśyadāhṛitam.
Na hīṣṭamasya tridive'pi
bhūpaterabhūdanāsādya-
madhijyadhanvanah.
Krameṇa nistīrya ca dohada-
vyathām praciyamānā
vayavā rarāja sā.
Purāṇa-patrāpagamādananta-
ram lateva sannaddha-
manojñapallavā.
Raghuvamśa. 3.5-7

Śiva Purāṇa

The description of the labour room of Menā :

Ariṣṭaśayyām paritah
sadvisārisutejasā.
Niśīṭhadīpā vihatatviṣa
āsannaram mune.
SP. Rudra Pārvatī 7.2

Tacchhuddhāntacarāyāśu
putrījanma suśansate
Sitātapatram nādeyamāsittatra
mahibhṛitah.
SP. Rudra Pārvatī 7.5

Sarve ca mumudustatra pau-
rāśca puruṣāh striyah.
Tadutsavo mahānāsinnedur-
vādyāni bhūriśah.
Babhūva mangalam gānam
nanṛiturvārayoṣitah.
Dānam dadau dvijātibhyo
jātakarma vidhāya ca.
SP. Rudra Pārvatī 7.8-9

The description of Pārvatī's childhood:—

Umeti Mātrā tāpase niṣiddhā
Kālika ca sā.
Paścādumākhyām sumukhī
jagāma bhuvane mune.
Dṛiṣṭih putravato'pyadrestas-
minstṛiptim jagāma na.
Apatye pārvatītyākhye sarva-
saubhāgyasanyute.
Madhoranautapuṣpasya cūte hi
bhramarāvalih.
Viśeṣasangā bhavati sahakāre
munīśvara.

The Works of Kālidāsa

The description of the labour room of Sudakṣiṇā :

Ariṣṭaśayyām parito visāriṇā
Sujanmanastasya nijena tejasā
Niśīṭhadīpāh sahasā hatatviṣo
Babhūvurālekhyasamarpitā va.

Janāya śudhāntacarāya
śanśate
Kumārajanmāmṛitasammitā-
kṣaram.

Adeyamāsit trayameva
bhūpateh śaśiprabham
chhatramubhe ca cāmare.
Raghuvamśa 3.15-16

Sukhaśravāh mangalatūrya-
nihsvanāh.
Pramodanṛityaih saha vāra-
yoṣitām.
Na kevalam sadmani māga-
dhīpateh.
Pathi vyajrimbhanta divauka-
sāmapi.
Raghuvamśa 3.19

The description of Pārvatī's childhood;—

Tām Pārvatītyābhijanena
nāmṇā bandhupriyām ban-
dhujano juhāva.
Umeti mātrā tapaso niṣiddhā
paścādumākhyām sumukhī
jagāma.
Mahībhṛitah putravato'pi
dṛiṣṭistasminnapatye na
jagāma tṛiptim.
Anantapuṣpsya madhorhi
cūte Dvirephamālā saviśe,
ṣasangā.

Śiva Purāṇa

Pūto vibhūṣitaścāpi sa babhūva tayā girih.
Sanskāravatyeva girā manīṣīva himālayah.
Prabhāmahatyā śikhayeva dīpo bhavanaspa ca.
Trimārgayeva sanmārgastadvad girijayā girih.
Kandukaih kritrimaih putraih sakhīmadhyagatā ca sā.
gangāsaikatavedībhirbālye reme muhurmuhuh.
Atha devī Śivā sā copadeśasamaye mune. Papātha vidyāh suprītyā yatacittā ca sadguroh.
Prāktanā janmavidyāstām śaradīva prapedire.
Hansālih svarṇadī naktamātma bhāso mahauṣadhim.
SP. Rudra Pārvatī 7.17-24

The Works of Kālidāsa

Prabhāmahatyā Śikhayeva dīpastrimārgayeva tridivasya mārgah.
Sanskāravatyeva girā manīṣī Tayā sa pūtśca vibhūṣitaśca.
Mandākinī-saikatvedikābhih sā kandukaih kṛitrimaputrakaiśca.
Reme muhurmadhyagatā sakhīnām
Kriḍārasam nirviśatīva bālye.
Tām hansamālāh śaradīva gangām
Mahauṣadhim naktamivātmabhāsah.
Sthiropadeśāmupadeśakāle
Prapedire prāktanajanmavidyāh.
Kumāra 1.26-30

A description of bashful Pārvatī after hearing the praise of Śiva from Nārada.

Tatah kālī kathām śrutvā Nāradasya mukhāttadā.
Lajjayādhomukhī bhūtva smitavistāritānanā.
SP. Rudra pārvatī 6.61

A description of bashful Pārvatī after hearing praise of Śiva from Nārada.

Evam vādini devarṣau pārśve pituradhomukhī
Līlākamalapatrāṇi gaṇayāmāsa Pārvatī.
Kumāra. 6.84

The hardships are not felt after obtaining the result. Pārvati's penances were duly rewarded by the attainment of Śiva :

Ityukte devadevena Pārvatī mudamāpa sā.

The hardships are not felt after obtaining the result. Pārvatī's penances were duly rewarded by the attainment of Śiva :

Ahnāya sā niyamajam klamamutsasarja.

Śiva Purāṇa	*The Works of Kālidāsa*
Tapojātam tu yatkaṣṭam tajjahau ca purātanam. Sarvah śramo vinaṣṭo'bhūt satyāstu munisattama. Phale jāte śramah pūrvo jantornāśamavāpnuyāt. SP. Rudra Pārvatī 28.49-50	Kleśah phalena hi punarnavatām viddhatte. Kumāra. 5.86
Himālaya welcomes the seven sages sent by Śiva :	Himālaya welcomes the seven sages :
Vāmanasya phalam yadva- jjanmāndhasya dṛiśau yathā Vācālatvañca mūkasya raṇkasya nidhidarśanam. Pangorgirivarākrāntirvandhyā- yāh prasavastathā. Darśanam bhavatastadvajjā- tam no durlabham prabho. SP. Rudra Pārvatī 32.18-19	Apameghodayam varṣama- dṛiṣṭakusumam phalam. Atarkitopapannam vo darśa- nam pratibhāti me. Mūḍham buddhamivātmānam haimībhūtamivāyasam. Bhūmerdivamivārūḍham manye bhavadanugrahāt. Kumāra. 6.54-55 Prānśulabhye phale lobhā- dudbāhuriva vāmanah. Raghuv. 1.3
The women of Himālaya leaving their work as it is, rush to see Śankara, the bridegroom :—	The women of Himālaya rush to see Śankara, the bridegroom :
Majjanam kurvatī kācittaccūr- ṇasahitā yayau. Draṣṭum kutūhalādhyā ca śankaram girijāvaram. Kācittu svāminah sevām sakhīyuktā vihāya ca. Sucāmarakarā prityā' gacchhacchhambhordarśa- nāya vai	Ālokamārgam sahasā vrajantyā kayācidudveṣṭa- navāntamālyah. Baddhum na sambhāvita eva tāvat kareṇa ruddho'pi ca keśapāśah. Prasādhikālambitamagrapāda- mākṣipya kāciddravarāga- meva.

Kācittu bālakam hitvā
pibantam stanyamādarāt.
Atṛiptā śankaram draṣṭum
yayau darśanalālasā.
Raśanām badhnatī kācittayaiva sahitā yayau.
Vasanam viparītam vai
dhritvā kācidyayau tatah.
Bhojanārtham sthitam kāntam
hitvā kācidyayau priyā.
Draṣṭum śivāvaram prītyā
satṛiṣṇā sakutūhalā.
Kāciddhaste śalākānca
dhṛitvānjanakarā priyā.
Anjitvaikākṣi sandraṣṭum
yayau śailasutāvaram.
Kācittu kāminī pādau ranjayantī hyalaktakaih.
Śrutvā ghoṣam ca tadhitvā
darśanārthamupāgatā.
SP. Rudra. Pārvatī. 45.26-32

Utsṛiṣṭalīlāgatirāgavākṣādalaktakānkām padavīm tatāna.
Vilocanam dakṣiṇamanjanena sambhāvya tadvancitavāmanetrā.
Tathaiva vātāyanasannikarṣe
yayau śalākāmaparā vahantī.
Jālāntarapreṣitadṛiṣṭiranyā
prasthānabhinnām na babandha nīvīm.
Nābhipraviṣṭābharaṇaprabheṇa hastena tasthāvavalambya vāsah.
Ardhāncitā satvara-mutthitāyāh pade pade durnimite galantī.
Kasyāścidāsīdraśanā tadānīmanguṣṭhamūlārpitasūtraśeṣā. Kumāra. 7.57-61
The women of the city of Vidarbha rush to see Aja, the bridegroom. Raghu, 7.5.10.
These are verbally the same verses as in the Kumāra. 7.57-61.

Expressions similar to Kālidasā's works occurring in the other Purāṇas

As stated earlier, the expressions which bear a similarity to Kālidāsa's works are not limited to the SP and the legend of Pārvatī alone. Such passages adorn various other accounts—besides that of Śiva and Pārvatī—in the Skanda, the Matsya, and the Padma. The legends of Dhūtapāpā and Dhruva in the Skanda Kāśi. 59.66-76 and 19.77 respectively are examples where the proximity to the style of Kālidāsa is striking though the theme is different.

The expressions similar to those of Kālidāsa in the Purāṇas referred to above are given below:

Skanda Purāṇa	*The Works of Kālidāsa*
The description of a young maiden Dhūtapāpā who is eagaged in austerities.	The description of Pārvatī engaged in Tapa to win Śiva in the Kumārasambhava.
Kva sā bālātimṛidvangī kva ca tattādṛiśam tapah. Kaṭhoravarṣmasansādhyamaho saccetaso dhṛitih. Dhārāsārāsu varṣāsu mahāvātavatīṣvalam. Śilāsu sāvakāśāsu sā bahvīranayanniśāh. Śrutvā garjaravam ghoram driṣṭvā vidyuccanmatkritīh. Āsārasīkaraih klinnā na cakampe manāk ca sā. Taḍitsphurantī tvasakṛittamisrāsu tapovane. Yātāyātam karotīva draṣṭum tattapasah sthitim. Tapartureva sākṣācca kumārīkaitavāt kila. Skanda Kāśi 59.66-73, 76.	Mahārhaśayyāparivartanacyutaih svakeśapuṣpairapi yā sma dūyate. Aśeta sā bāhulatopadhāyinī niṣeduṣī sthanḍila eva kevale. Punargrīhītum niyamasthayā tayā dvaye'pi nikṣepa ivārpitam dvayam. Latāsu tanviṣu vilāsaceṣṭitam viloladṛiṣṭam hariṇānganāsu ca. Śucau caturṇām jvālatām havirbhujām. Śucismitā madhyagatā sumadhyamā. Vijitya netrapratighātinīm prabhāmananyadṛiṣṭih savitāramaikṣata.
Pancāgnīn Paridhāyātra tapasyati tapovane. Jalābhilāṣiṇī bālā na manāgapi sā'pibat. Kuśāgratoyapṛiṣatam pancāgniparitāpitā. Romāñcakañcukavatī vepamānatanucchhadā. Paryakṣipatkṣapāh kṣāmāh Tapasā haimanīśca sā. Niśīthinīṣu śiśire ṣrayantī sārasam rasam.	Ayācitopasthitamambu kevalam rasātmakasyoḍupateśca raśmayah. Babhūva tasyāh kila pāraṇāvidhirna vrikṣavṛittivyatiriktasādhanah. Śilāśayām tāmaniketavāsinīm nirantarāsvantaravātavṛiṣṭiṣu. Vyalokayannunmiṣitaistaḍinmayairmahātapah sākṣya iva sthitāh kṣapāh.

Skanda Purāṇa

Mene sā sārasaih keyamudyatādyeti padminī.
Bandhujīve'dhararucim kalahanse kalāgatīh.
Nikṣepamiva sākṣiptvā śaradyāsīttaporatā.
Skanda Kāśi 59, 66-73. 76.

The description of Dhruva while entering the forest for practising penances :

Svasaudhāt sa vinirgatya bālo'bālaparākramah.
Anukūlena marutā darśitādhvā'viśadvanam.
Sumaruttaruśākhāgraprasāraṇamiṣeṇa sah.
Kṛitāhūtiriva premṇā vanena vanamāviśat.
Skanda Kāśi. 19.77

The destruction of Kāmadeva by Śiva :

Dadarśa girijām devo'bdhiryathā śaśinah kalām.
Cāruprasannavadanām bimboṣṭhīm sasmitekṣaṇām.
Skanda. Māheśvara. 21.64.65

The Works of Kālidāsa

Ninaya sātyantahimotkirānilāh sahasyarātrīruda vāsatatparā.
Parasparākrandini cakravākayoh purā viyukte mithune kṛipāvatī.
Mukhena sā padmasugandhinā niśi pravepamānādhara patraśobhinā.
Tuṣāravṛiṣṭikṣatapadmasampadām sarojasandhānamivākarodapām.
Svayam viśīrṇadrumaparṇavrittitā parā hi kāṣṭhā tapasastayā punah.
Tamapyapākirṇamatah priyamvadām vadantyaparṇeti ca tām purāvidah.
Kumāra 5.12-13,20, 22,25-28

The description of Dilīpa while leading the cow Nandinī to the forest, as it accurs in the Raghuvamśa :

Marutprayuktāśca marutsakhābham tamarcyamārādabhivartamānam.
Avākiran bālalatāh prasūnairācāralājairiva paurakanyāh. Raghu 2.10

The destruction of Kāmadeva by Śiva, as it occurs in the Kumārasambhava :

Harastu kincitpariluptadhairyaścandrodayārambha ivāmburāśih.
Umāmukhe bimbaphalādharoṣṭhe vyāpārayāmāsa vilocanāni. Kumāra. 3.67

Skanda Purāṇa

The austeries by Pārvatī on the Mountain Aruṇa :

Anantaram sā dhammillam
mandāraprasavocitam.
Jaṭābharatvam tapase
gamayāmāsa Pārvatī.
Hansacihnadaśam hitvā
dukūlam mihakālaghu.
Paruṣam sukumārāngī
paridhatte sma valkalam.
Api prasūnāvacayanissahāyān-
guli-pallavā.
Alāvīdatitīkṣṇāgrāṇyavikāram
kuśāni sā.

\+ + +

Anguṣṭhāgreṇa tiṣṭhantī
grīṣme pañcāgnimadhyatah.
Hrade ca śiśire candra-
piyūṣāpyāyitābhavat.
Varṣarātrīṣu dhārābhih saha
vāridharā punah.
Saudāminīva dadṛiśe tamasi
stimitākritih.
Pāṇipādena padmāni mukhena
ca kalānidhim.
Pradarśayatyanāyāsānninye
sā haimanī niśāh.
Nīvārabījadānena sā
mṛigānapyapoṣayat.
Ajñātahimsābhibhavānāś-
ramopāntavartinah.
Kṛitālavālasalilaih subālā
kalaśāhṛitaih.
Vātsalyādvardhayāmāsa
pūrṇānāśramapādapān.
Anudinamaruṇācaleśvaram sā
praṇatavatī vihitapradak-
ṣiṇādyaih.

The Works of Kālidāsa

The practice of Austerities by Pārvatī, as it occurs in the Kumārasambhava :

See Kumāra. 5.12, 13, 20, 22, 25, 28 given above.

Klamam yayau kandukalīla-
yāpi yā tayā muninām
caritam vyagāhyata.
Dhruvam vapuh kāncana-
padmanirmitam mṛidu
prakṛityā ca sasārameva ca

\+ + +

Atandritā sā svayameva
vṛikṣakān ghaṭastanapra-
sravaṇairavardhayat.
Guho'pi yeṣām prathamā-
ptajanmanām.
Na putra-vātsalyamapākariṣ-
yati.
Araṇyabījānjalidānalālitā-
stathā ca tasyām hariṇā
viśaśvasuh.
Yathā tadīyairnayanaih kutū-
halāt purah sakhīnāma-
mimīta locane.

Kumāra. 5.14-15.19, also the verses quoted in p. 139-140.

Skanda Purāṇa

Śivanigamavidhānavedinī sā
vyaracayadadrisutā ciram
tapasyām.

Skanda. Māheśvara.
Aruṇācala Uttara 18.52-54
71-75 and 78

A description of Pārvatī's beauty :

Mandam carantī jātābhih
prabhābhih pādapadmayoh.
Tastāra parito bhūmim
padmapatraih sapallavaih.
Praphullakanakāmbhoja-
nīlotpaladalotkaraih.
Arcayantīva śoṇādrimabhito-
dṛiṣṭikāntibhih.

Skanda. Māheśvara.
Aruṇācala Pūrva 12.50-52

A description of Śiva in meditation :

Dadarśa ca maheśānam
nāsāgrakṛitalocanam.
Devadārudrumacchhāyāvedikā-
madhyamāśritam.
Samakāyam sukhāsīnam
samādhistham maheśvaram.
Nistarangam vinirgrihya
sthitamindriya-gocarān.
Ātmānamātmanā devam
praviṣṭam tapaso nidhim.

Skanda. Māheśvara
24.30-32

The Works of Kālidāsa

A description of Pārvatī's beauty :

Abhyunnatāngusṭhanakhapra-
bhābhirnikṣepaṇādrā-
gamivodgirantau.
Ājahratustaccaraṇau prithi-
vyām sthalāravindaśriya-
mavyavasthām.

Kumāra. 1.33

A description of Śiva in meditation :

Sa devadārudruma-vedikāyām
śārdūlacarmavyavadhāna-
vatyām.
Āsinamāsanna-śārīrapāta-
striyambakam sanyaminam
dadarśa.
Paryankabandhasthirapūrva-
kāyamṛijvāyatam sanna-
mitobhayānsam.
Uttānapāṇidvayasanniveśāt
praphullarājivamivānka-
madhye.
Avṛiṣṭisanrambhamivāmbu-
vāhamapāmivādhāramanu-
ttarangam.
Antaścarāṇām marutām
nirodhānnivātaniṣkampa-
miva pradīpam.

Kumāra. 3.44-45, 48

The account of the wedding of Śiva and Pārvātī in the Matsya P. though not in the lines of the SP, has a description of the women of Himālaya keen to have a glimpse of Śiva, the bridegroom, in his marriage procession. These verses as already stated, display the influence of the style of Kālidāsa. The elaborate description of Śiva's wedding procession in the Dodhaka metre indicates lateness of this chapter.

A description of Śiva the bridegroom in the marriage procession :

Tam praviśantamagāt pravilokya-vyākulatām nagaram
giribhartuh.
Vyagrapurandhrijanam javiyānam dhāvitamārgajanā
kularathyam.
Harmyagavākṣagatāmaranārīlocananīla saroruhamālam.
Suprakaṭā samadṛiśyata kācit svābharaṇānśuvitāna-vigūḍhā.
Kāpyakhilīkṛita-manḍanabhūṣā tyaktasakhīpraṇayā
haramaikṣata.
Kāciduvāca kalaṇgatamānā kātaratām mā kuru mūḍhe.
Dagdha-manobhava eva pinākī kāmayate svayameva vihartum.
Kācidapi svayameva patantī prāha parām virahaskhalitāngīm.
Mā capale madanavyatiṣangam śankarajam skhalanena
vada tvam.
Kāpi kṛitavyavadhānamadṛiṣṭā yuktivaśād giriśo hyayamūce.
Eṣa sa yatra sahasramakhādyā nāka-sadāmadhīpāh
svayamuktaih.
Nāmabhirindujaṭam nijasevā-prāptiphalāyanatāstu ghaṭante.
Eṣa na caiṣa sa eṣa yadagre gharma-pārita-tanuh śaśimaulī.
Dhāvati vajra-dharo'mararājo mārgamamum vivṛito karaṇāya.
Eṣa sa padmabhavo'yamupetya prānśujaṭāmṛiga-carma
nigūḍhah.
Sa praṇayaṇkaraghaṭṭitacakram kinciduvāca mitam śrutimūle.
Evamabhūt suranārikulānām cittavisanṣṭhulatā gururāgāt.
Śaṇkara-sanśrayaṇād-girijāyā janmaphalam paramantviti
cocuh.

Matsya. 154.470-478; Kumārasambhava. 7.57-61.
Raghuvamśa 7.5-10.

A description of Aja the bridegroom in the wedding procession.

Purāṇas

Gandharvaiśca purā dugdhā vasudhā sāpsaroganaih.
Vatsam caitraratham kṛitvā gandhānpadmadale tathā.
Dogdhā vararucirnāma nāṭyavedasya pāragah.
Giribhirvasudhā dugdhā ratnāni vividhāni ca.
Matsya. 10.24-25

The Works of Kālidāsa

A description of Himālaya:
Yam sarvaśailāh parikalpya vatsam.
Merau sthite dogdhari dohadakṣe.
Bhāsvanti ratnāni mahauṣadhīśca
Prithūpadiṣṭām duduhurdharitrīm.
Kumāra Sambhava 1.2

A description of Muni Kutsa while practising penances by the side of a pond during winter :
Nimajjya tasminnapi māghamekam tatpaścime rodhasi sannivisṭah.
Cakre tapo niścalagātrayaṣṭirnivāta-niṣkampa iva pradīpah.
Bṛihaddharma. 222.32

Pārvatī engaged in austerities :
Ninaya sātyantahimotkirānilāh sahasyarātrīrudavāsatatparā.
Parasparākrandini cakra vākayoh puro viyukte mithune kṛipāvatī.
Mukhena sā padmasugadhinā niśi pravepamānādharapatraśobhinā.
Tuṣāravṛiṣṭikṣatapadmasampadām sarojasandhānamivākarodapām.
Kumāra. 5.26.27

Śiva engrossed in Samādhi:
Avṛiṣṭisanrambhamivāmbuvāhamapāmivādhāramanuttarangam.
Antaścarāṇām marutām nirodhānnivātaniṣkampamiva pradīpam.
Kumāra 3.48

The Bhaṇitis and Sūktis

The difference between a proverb (Bhaṇiti) and a striking expression (Sūkti) is hardly discernible. While a Bhaṇiti is a pithy saying which is in common use, a Sūkti is a concise poem. A Bhaṇiti is generally used even in an ordinary conversation whereas a Sūkti occurs in literary expressions. However, there is no clear distinction between the two. Some times a proverb may be as striking as a piece of poem and may be used for literary expressions.

According to the Rhetoricians a striking Bhaṇiti which captivates a reader is known as Ukti[1]. Rājaśekhara gives due significance to Ukti by assigning it an independent place among literary compositions. According toh im, Auktika which consists of striking expression, is one of the 18 Arts of Fine Poetry (Kāvya Vidyās)[2]. The Ukti-kavi is one among the eight types of Kāvya Kavis[3]. Bhoja has classified the Śabdālankāras called Chhāyā and Ukti into a number of sub-Uktis. The Loka-Ukti, therefore, is a division of the above Śabdālankāra. Keśava also mentioned Loka-Ukti as a type of the above Ukti. The Bhaṇiti and Sūkti in the present context may be equated with Loka-Bhaṇiti and Lokottara Bhaṇiti of the rhetorician Ratneśvara. All these are undoubtedly the examples of striking expressions (Bhangyā Abhidhāna)[4].

As observed earlier, the Bhaṇiti or Loka-Ukti belongs to the floating mass of ordinary speech handed down by people from

1. Viśiṣṭā bhaṇitiryā syāduktim tām kavayo viduh.
   Quoted fram Raghavan V. Bhojas Sr. prk. p. 108
   Uktiviśeṣah kāvyam. Ibid. p. 105
2. Auktikamuktigarbhah,
   Rājaśekhara: Kāvya-Mīmāmsā. p. 2. (Kashi Sanskrit Series, 1925)
3. Kāvyakavih punaraṣṭadhā. Tadyathā racanākavih, Śabdakavih, arthakavih, alankārakavih, uktikavih, rasakavih, mārgakavih, śāstrārthakaviriti. Kāvya Mīmāmasā. p. 56
   Sāmānyato yadvaktavyam tadyadi sahṛidaya-
   hṛidayāhlādakena bhangyantareṇa paryāyoktavidhayā-bhidhīyate
   tadevoktivaicitryam nāma. Tādṛiśaracanācaturah
   kaviruktakivirabhidhīyate. Ibid. Commentary p. 59
4. Yā kācit-kavipratibhayā bhaṇitirākṛiṣyate sā bhavati lokottarā.
   Quoted from Raghavan V: Bhojas Sr. prk. p. 109.

generation to generation and forming a part of conversation. Sūkti or Lokottara-Ukti, as the term justifies, is an outstanding expression brought about by individual effort unlike the common Bhaṇiti or Loka-Ukti.

The Bhaṇitis and Sūktis may be seen scattered throughout the Purāṇic literature and their theme covers almost all the aspects of life. The Sūktis and the Bhaṇitis embellish the language of the Purāṇas and very often simplify the complex situations by an under-current of wit and humour mingled with deeper thoughts. These form a part of the common Purāṇic language and style.

Anthology of the Bhaṇitis and Sūktis of the Śiva Purāṇa

The anthology consists of a complete list of the proverbs and striking passages collected from the different parts of the SP as given below:

The Bhaṇitis (Proverbs)

Asatyamapi śastam syādāpadītyanuśāsanam.

SP. Vidyeśvara 7.25.

Vāmanasya phalam yadvajjanmāndhasya driśau yathā.
Vācālatvam ca mūkasya rankasya nidhidaraśanam.
Pangorgirivarākrāntirvandhyāyāh prasavastathā.
Darśanam bhavatastadavajjātam no durlabham prabho.

SP. Rudra. Pārvatī : 32.18-19.

Hema dattvā tvayānītah kācah.
Hitvā tu candanam bhūvo lepitah kardamah.
Hansamuḍḍīya kāko vai grihītah hastapanjare.
Hitvā brahmajalam dūre pītam kūpodakam.
Sūryam hitvā to khadyoto grihīto yatnatah.
Tanḍulānṣca hitvā kritam vai tuṣabhakṣaṇam.
Prakṣipyājyam tathā tailam kāranḍam bhuktamādarāt.
Śringasevām (Sinhasevām) tathā muktvā Śrigālah sevitah.
Brahmavidyām tathā muktvā kugāthā ca śrutā.
Grihe yajñavibhūtim hi dūrīkritya sumangalām.
Grihītam ca citābhasma tvayā putri hyamangalam.

SP. Rudra. Pārvatī. 44.9-14.

Ekam tyajet kulasyārthe śrutireṣā sanātanī
SP. Rudra. Parvatī. 33.58.

Kimādarśena cāndhasya kimgrihairbhaikṣyajīvinah.
Kimpustakena mūdhasya nistrīkasya dhanena kim.
SP. Śatarudra. 27.36.

Katham hi kancukīm sarpah sandhatte cojjhitām punah.
Ibid. 30.29.

Triṇe kāśca kuthāro vai hanyatām śīghremeva hi.
SP. Kotirudra. 21.42.

Āśīviṣamukhe sākṣādamritam kim niṣicyate.
SP. Vāyavīya Pūrva 26.7

The Sūktis (wise sayings)

Jñātvā kusamayam tatra maunameva hi jīvanam.
SP. Rudra. Sṛiṣti. 5.7.

Jānāmi dharamam na ca me pravritih.
Jānāmyadharmam na ca me nivrittih.
Tvayā mahādeva hṛidi sthitena.
Yathā niyokto'smi tathā karomi. SP. Rudra. Sriṣti 13.4.

Icchhet parāpakāram yah sa tasyaiva bhaved dhruvam.
Iti matvāpakāram no kuryādanyasya pūruṣah.
SP. Rudra. Satī. 19.16.

Apūjyā yatra pūjyante pūjanīyo na pūjyate.
Trīṇi tatra bhaviṣyanti dāridriyam maraṇam bhayam.
SP. Satī. 35.9.

Pṛithagdhiyah karmadṛiśo'runtudāśca durāśayāh.
Vitundati parān mūdhā duruktairmatsarānvitāh.
SP. Satī. 41.9.

Dātuh parīkṣā durbhikṣe raṇe śūrasya jāyate.
Āpatkāle tu mitrasyāśaktau strīṇām kulasya hi.
SP. Rudra. Pārvatī. 17.12.

Sukhadātā na ko'pyasti duhkhadātā na kaścana.
Sarvo'pi svakṛitam bhunkte daivānchhocasi vai vṛithā.
SP. Rudra. Pārvatī. 19.28.

Viṣavṛikṣo'pi Samvardhya Svayam chhettumasāmpṛitam.
SP. Rudra. Pārvatī. 16.22.

Idam mano hi Sudṛiḍhamavaśam parakarmakṛit.
Jalopari Mahābhittim cikīrṣati mahonnatām.
SP. Rudra. Pārvatī. 25.25.

Bakam sādhum varṇayanti na matsyānatti sarvathā.
Sahavāsī vijānīyāccaritam sahavāsinām.
Samutpanne ca duhkhe ca yasya buddhirviśiṣyate.
Tasya duhkham vinaśyeta sūrye drişte yathā tamah.
Buddhiryasya balam tasya nirbuddhestu kuto balam.
Kūpe simho madonmattah śaśvkena nipātitah.

SP. Rudra. Kumāra. 19.51-52

Mṛityorbhayam na kartavyam kadācitkutracidbudhaih.
Anivāryo yato hyeṣa upāyairnikhilairapi
Mṛityurjanmavatām vīrā dehena saha jāyate
Adya vābdaśatānte vā mṛityurvai prāṇinām dhruvah

SP. Rudra. Yuddha. 22. 19-20.

Kālādhīnam Jagatsarvam vijñeyam sacarācaram.
Kālādbhavati sarvam hi vinaśyati ca kālatah.

SP. Rudra. Yuddha. 32.33.

Upakāro hi sādhūnām sukhāya kila Sammatah.
Upakāro hyasādhūnāmapakārāya kevalam.

SP. Śatarudra. 11.45

Guṇo'pi doṣatām yāti vakrībhūte vidhātari.

SP. Śatarudra. 14.46

Ācārah kulamākhyāti vapurakhyāti bhojanam.
Vacanam śrutamākhyāti snehamākhyāti locanam.

SP. Śatarudra. 39.18

Hasatā kriyate karma rudatā paribhujyate.
Duhkhdātā na ko'pyasti sukhadātā na kaşcana.

SP. Kotirudra. 6.13

Svakarmaṇā bhavedduhkham sukham tenaiva karmaṇā.
Tasmācca pūjyate karma sarvakarmaṇi sansthitam.

SP. Kotirudra. 6.15

Mahatām ca svabhāvo hi pareṣām hitamāvahet.
Suvarṇam candanam cekşurasastatra nidarśanam.

SP. Kotirudra. 4.49

Śubham bhāvi yadā tasya śubham bhavati tasya vai.
Aśubham ca yadā bhāvi katham tasya śubham bhavet.

SP. Kotirudra. 14.15

Mahato hyāśrayah pumsām mahattvāyopajāyate.
Mahāntastatsvarūpam ca paśyanti netare'śubhāh.
Yādṛinnaram ca seveta tādṛiśam phalamaśnute.
Mahatah sevayoccatvam kşudrasya kşudratām tathā.

Simhasya mandire sevā muktā-phalakarī matā.
Śṛigālamandire sevā tvasthilābhakarī smṛitā.
Uttamānām svabhāvo'yam paradukhāsahiṣṇutā.
Svayam duhkham ca samprāptam manyate'nyasya vāryate.

SP. Kotirudra. 24.21-24

Kadaryāṇām vieāraśca kṛityākṛitye bhavenna hi.

SP. Kotirudra. 33.14

Nāsti kṣudhāsamam duhkham nāsti rogah kṣudhāsamah.
Nāstyarogasamam saukhyam nāsti krodhasamo ripuh.

SP. Umā. 11.23

Atītānāgatān sarvān pitṛivanśānstu tārayet.
Kāntāre vṛikṣaropi yastasmādvṛikṣānstu royayet.

SP. Umā. 12.17

Satyameva param brahma satyameva param tapah.
Satyameva paro yajñah satyameva param śrutam.
Satyam supteṣu jāgarti satyam ca paramam padam.
Satyenaiva dhritā pṛithvī satye sarvam pratiṣṭhitam.
Tapo yajñaśca puṇyam ca devarṣipitri-pūjane.
Āpo vidyā ca te sarve sarvam satye pratiṣṭhitam.
Satyam yajñastapo dānam mantrā devī sarasvatī.
Brahmacaryam tathā satyamonkārah satyameva ca.
Satyena vāyurabhyeti satyena tapate ravih.
Satyenāgnirnirdahati svargah satyena tiṣṭhati.
Pālanam sarvadevānām sarvatīrthavigāhanam.
Satyena vahate loke sarvamāpnotyasanśayam.
Aśvamedhasahasram ca satyam ca tulayā dhṛitam.
Lakṣāṇi kratavaścaiva satyameva viśiṣyate.
Satyena devāh pitaro mānavoragarākṣasāh.
Prīyante satyatah sarve lokāśca sacarācarāh.
Satyamāhuh param dharmam satyamāhuh param padam.
Satyamāhuh param brahma tasmāt satyam sadā vadet.

SP. Umā. 12.23.31

Yatkāryam kimcidāsthāya puruṣastapate tapah.
Tatsarvam samavāpnoti parameha ca mānavah.

SP. Umā. 12.44

Jñānameva param brahma jñānam tattvāya kalpate.
Jñānātmakamidam viśvam sakalam sacarācaram.
Yāvat svāsthyam śarīrasya tāvaddharma samācaret.
Asvasthaścodito'pyanyairna kiñcit kartumutsahet.

SP. Umā. 16.39-40

Adhruveṇa śarīreṇa dhruvam yo na prasādhayet.
Dhruvam tasya paribhraṣṭamadhruvam naṣṭameva ca.
Hantāpyasau na hantavyah pānīyam yaśca yācate.
Raṇe hatvāturān vyāsa sa paro brahmahā bhavet.

SP. Umā. 20. 39.40

Vyādhinam durbalam bālam strīnātham kṛipaṇam dhruvam.
Dhanurbhagnam chhinnaguṇam hatvā vai brahmahā bhavet.
Abhyāsājjāyate siddhiryogo'bhyāsāt pravardhate.
Samvittirlabhyate'bhyāsādabhyāsānmokṣamaśnute.

SP. Umā. 21.36-37

Sarveṇa gāngena jalena samyanmṛitparvatenāpyatha
bhāvaduṣṭah.
Ājanmanah snānaparo manuṣyo na śudhyatītyeva vayam
vadāmah. SP. Umā. 23.21

Abhyāsah satatam kāryo dhīmatā mokṣakāraṇam.

SP. Umā. 28.22-23

Parājayam yānti raṇe mahābalā
Jayanti sangrāmamukhe ca durbalāh.
Jayo'jayo vā parameśvarecchhayā
Bhavatyanāyāsata eva dehinām.

SP. Umā. 48.24-25

Karoti kālo vipadāgame matim
Vibhinnavṛittim sadasatpravartakah.

SP. Umā. 48.31

Apyapūjye caiva pūjā pūjyānām cāpyapūjane.
Narah pāpamavāpnoti mahadvai nātra sanśayah.
Asatām sammatiryatra satāmavamatistathā.
Danḍo devakṛitastatra sadyah patati dāruṇah.

SP. Vāya. Pūrva. 19.10-11

Duhkhameva hi sarvo'pi sansāra iti niścitam.
Katham duhkhamaduhkham syāt svabhāvo hyaviparyayah.
Na hi rogī hyarogī syādbhiṣagbhaiṣajyakāraṇāt.
Rogārtam tu bhiṣagrogādbheṣajaih sukhamuddharet.

SP. Vāya. Pūrva. 31.83-84

\+ + +

Ācārah paramo dharmah ācārah paramam dhanam.
Ācārah paramā vidyā ācārah paramā gatih.
Ācārahīnah puruṣo loke bhavati ninditah.
Paratra ca sukhī na syāttasmādācaravān bhavet.
Yasya yadviditam karma vede śastre ca vaidikaih.
Tasya tena samācārah sadācāro na cetarah.

SP. Vāya. Uttara 14.55-57

Nāsti dhyānam vinā jñānam nāsti dhyānamayoginah.
Dhyānam jñānam ca yasyāsti tīrṇastena bhavārṇavah.

SP. Vāya. Uttara. 39.22

Prakṣīṇāśeṣapāpānām jñane dhyāne bhavenmatih.
Pāpopahatabuddhīnām tadvārtāpi sudurlabhā.

SP. Vāya. Uttara. 39.24

Dhyāyatah kṣanamātram vā śraddhayā parameśvaram.
Yadbhavetsumahacchhreyastasyānto naiva vidyate.
Nāsti dhyānasamam tīrtham nāsti dhyānasamam tapah.
Nāsti dhyānasamo yajñastasmād-dhyānam samācaret.

SP. Vāyavīya. Uttara. 39. 27-28

Some of the Sūktis found in the Purāṇas have an aesthetic appeal like that of a poem. These justify the qualities of an independent piece of poetry known as Muktaka. According to the Agni P. Muktaka possesses all the charm and excellence of poetry.[1] The Padma P. abounds in such verses. A noble person, engaged in others' welfare, does not decay even when the end is near. The sandle tree leaves its fragrance in the axe, which chops it off[2]. A petty person who obtains strength from other sources is difficult to put up with. The heat of the Sun is not so unbearable as that of the burning heap of sand.[3] A petty creature is not able to tolerate for a moment the virtues

1. Muktakam śloka evaikaścamatkārakṣamah satām.

Agni. P. 337.36

2. Sujano na yāti vikṛitim parahitanirato vināśakāle'pi
Chhino'pi candantaruh surabhayati mukham kuṭhārasya.

Padma. Uttara. 7.22-23

3. Anyasmāllabdhoṣmā nīcah prāyeṇa dussaho bhavati
Ravirapi na tapati tādṛigyādṛiśam tapati bālukānikarah.

Padma. Uttara. 8.14

of noble people. A moth puts off the bright flame at the cost of its life[1]. There is a sequence of Sūktis uttered by an old Brāhmaṇa couple after having realised the glory of Mṛityunjaya Śiva in the Skanda P.[2] A fine Sūkti is met with in the Devī Bhāgavata where a confused person is depicted as possessing a lop-sided view of a multi-faced problem.[3]

As stated earlier, most of the proverbs have been taken from the common source of the ordinary speech of the masses which is evident from the fact that quite a few of these have a verbal resemblance with the similar expressions in the various Purāṇas. Some of the proverbs and Sūktis are notable for forceful and vigorous, yet concise remarks which leave a lasting impression on the reader. The accounts of the wedding of Śiva and Pārvatī in the Padma Sṛiṣṭi and the Matsya contain a few Bhaṇitis or Sūktis which are almost similar. Pārvatī, who is steadfast on winning Śiva by means of her austerity, is dissuaded by the sages from her difficult endeavour. Her reply itself is a well-knit Sūkti which ends in a satirical remark, 'who can put the wrong-headed person in the right track'. The sages who are extremely pleased with the firm devotion of Pārvatī for Śiva have a compliment for Pārvatī in the Padma. Sṛiṣṭi. which is verbally found in the Matsya. The warmth of the Sun and the lustre of the jewels are never separate from their respective sources. There is no Meaning without the Word and likewise you cannot exist without Śiva.[4] A similar proverb-like remark is uttered by Pārvatī to the Sages who want to know the objective of her austerities in the SP. The mind

1. Ulbaṇaguṇamabhyuditam kṣudro draṣṭum kṣaṇam na sahata iti
   Hitvā tanumapi śalabhah śubhrām dīpārciṣam harati.
   Padma. Uttara. 14.2

2. Apayodapayovṛiṣṭiradugdhābdhih sudhodayah
   Aninduh kaumudīkāntīh kuto nau sukhayatyalam.
   Skanda P. Kāśī Kh. Pūrva. 11.101

3. Na jāne buddhisammohāt kim vākāryam bhaviṣyati
   Madhu paśyati mūḍhātmā prapātam naiva paśyati.
   Devī Bhāgāvata 7.49

4. Padma. Sṛiṣṭi 40,392; Matsya 153.376-377

which is firm and yet beyond control, desires to build a massive wall on the surface of the water[1].

Conclusion

The post-epic and post-Purāṇic literary tradition has paved the way for the subsequent classical Sanskrit poetry and prose. Commencing from the epics and the Purāṇas, this literary tradition has gradually undergone a metamorphosis until it assumed the final shape of different literary creations. The style of the SP unlike that of the encyclopaedic Purāṇas, has its share of literary contribution in the field of post-Purāṇic and pre-classical Sanskrit literature.

1. Idam mano hi sudṛiḍhamavaśam parakarmakṛit
Jalopari mahābhittim clkīrṣati mahonnatām.
SP, Rudra. Pārvatī. 25.25

6

THE DATE OF THE ŚIVA PURĀṆA

THE date of compilation of the SP is ascertained mainly on the basis of the internal and the external evidences obtained from the various sources. Apart from these two evidences the view-points of critics and scholars regarding the date of the Purāṇa are of considerable help for settling any controversial point. Unfortunately the archaeological and numismatic evidences do not throw much light on this issue and are of no avail in the ascertainment of the date of the Purāṇa.

The Internal Evidence

There is sufficient material within the SP which helps to settle the approximate period of compilation of the above Purāṇa. However, the conclusions on the basis of the material supplied by the Purāṇa are usually not applicable to the complete text but only to a part of it since interpolated chapters or passages are a common feature of the Purāṇas. Some time the internal evidences do agree with the tentative date given to a Purāṇa based on its general style. In such cases, the internal and the external evidences and the general style of the Purāṇa have both to be taken into consideration to reach a conclusion.

The Different Editions of the Śiva Purāṇa

As per the internal evidence of the Vidyeśvara Samhitā (Venkteśvara edition) and the Vāyavīya Samhitā (Pūrva) of the SP, it is certain that there were two different versions of the text. Firstly, the one with 100,000 verses divided into twelve Samhitās in the following order—Vidyeśvara, Rudra, Vināyaka, Omika. Mātrika, Rudraikādaśaka, Kailāsa Śatarudra, Kotirudra, Sahasra-Koti Rudra, Vāyavīya and Dharma. Secondly, that of the 24,000 verses consisting of the following seven Samhitās—Vidyeśvara, Rudra, Śatarudra, Kotirudra, Umā, Kailāsa, and the Vāyavīya. The present Venkateśvara and the Pandita Pustakālaya editions based on the former (the version of 100,000 verses) have the above order of arrangement of the seven Samhitās.

Apart from the above two versions, the Calcutta edition of the SP. edited by Pañcānana Tarkaratna with the Sārabodhinī Commentary has an entirely different order of arrangement of the six Samhitās. It consists of the Samhitās in the following order—Jñāna Samhitā, Dharma Samhitā, Vidyeśvara Samhitā, Vāyu Samhitā, Kailāsa, Samhitā, Sanatkumāra Samhitā. The Calcutta as well as the Venkateśvara editions of the text have many dissimilarities inspite of the material being the same. One common point of agreement between the two editions is that in the introduction of both the editions, the authenticity of the concise SP. consisting of 24,000 verses has been upheld.

According to the internal evidence of the Vidyeśvara Samhitā of the Venkateśvara edition, the original SP. of 100,000 verses was given the present concise form by Vyāsa himself and has the fourth place among the eighteen Mahāpurāṇas[1]. The same view is expressed in the Vāyavīya (Pūrva) of the SP[2] (both the editions). The above point is strongly

1. Tadeva lakṣasankhyākam śaivasanjñāvibhedatah.
Vyāsena tattu Sankṣiptam caturvimśatsahasrakam.
Śaivam tatra caturtham vai purāṇam saptasanhitam.
SP Vidyeśvara 2. 55-56.

2. Tadeva Lakṣamuddhiṣṭam Śaivam śākhāvibhedatah.
Purāṇam vedasāram tadbhuktimuktiphalapradam.
Vyāsena tattu sankṣiptam caturvimśatsahasrakam.
Śaivam tatra purāṇam vai catūrtham saptasanhitam.
SP. Vāyaviya (Pūrva) 57-58.

supported by Pañcānana Tarkaratna in the introduction of the SP with the Sārabodhinī commentary. He holds that the SP. of 24,000 verses is an authentic text which has the fourth place among the eighteen Mahāpurāṇas. He gives the evidences of the Brahmavaivarta and the Viṣṇu Purāṇas in support of his point[1]. Pandita Rāmanātha, in the introduction of the Venkateśvara edition of the SP. holds the validity of the text consisting of 24,000 verses. He, however, refutes the authenticity of the jñāna and the Sanatkumāra Samhitās which are not mentioned anywhere in the SP and belong to the Calcutta edition of the SP. only.[2]

On comparing the two editions of the SP., it is clear that the Rudra Samhitā is the same as the Jñāna Samhitā with a few variations here and there. The Sanatkumāra Samhitā might have been absorbed partially in the present Umā Samhitā and the old Mātrikā Samhitā mentioned above. According to Pañcānana Tarkaratna, the old SP. consisting of 100,000 verses or more, is the divine text which must be containing the Jñāna and the Sanatkumāra Samhitās. The above two Samhitās might have been compressed and absorbed into the present SP text with seven Shmhitās as enumerated above.[3]

As mentioned earlier, the SP has the fourth place among the Mahāpurāṇas according to the internal evidence of the Vidyeśvara and the Vāyavīya (Pūrva) Samhitās. But in the commencement of the Sārabodhinī commentary, the Purāṇa is

1. Catūrvimśatisāharam śaivam yatra nirūpitam—iti Brahmavaivartapurāñokteh:, brāhmam pādmam vaiṣṇavañca Śaivam bhāgavatam tathā" iti viṣṇupurāṇokteścāṣṭādaśapurāneṣu tūryam Śivapurāṇamasmaddeśavāsināmasakṛicchhravaṇapadavīmupagatam.
   P. 1 Introduction Pañcānana Tarkaratna Calcutta, Sakābda 1812.
2. SP. Venkateśvara edition, Introduction p. 2.
3. Purāṇamapi sankṣiptam caturlakṣapramāṇatah.
   Adyāpi devaloke tacchhatakotipravistaram.

   Ityanena sandarbheṇa śatakotiślokātmakāni purāṇāni sankṣiptāni punaścaturlakṣaślokātmakatvenetyabhidhānāllakṣaślokātmaka-Śivapurāṇasya devaloke prasiddhiritarasya ca martyaloke.
   SP. Introduction p.1. Calcutta, Śakābda 1812.

shown claiming the first place[1]. The above facts prove the antiquity of the Purāṇa having a distinct standing among the Mahāpurāṇas. This is confirmed by an evidence available in the SP. That the SP. had two versions—the old divine version which was too vast for the human beings to understand and the modified abridged version meant for the human beings itself points to the antiquity of the Purāṇa. Further, the fact that the voluminous SP. was abridged by Vyāsa again corroborates the preceding point that at least the kernal of the Purāṇa was an old and authentic work. This refutes the viewpoint of those scholars who advocate the significance of the Vāyu. P. as compared to the SP. and consider the latter a very late creation.[2] Therefore, it is not the Vāyu P. or the Vāyavīya Samhitā in the SP but the SP minus interpolations which should claim to be an authentic text.

The Influence of Tantra

The SP Vidyeśvara has a number of accounts where the Tāntric element is evident. The chapter 10 of the Vidyeśvara Samhitā enumerates the five actions of Lord Śiva and traces the origin of the Nāda, Bindu and Praṇava out of which the Pancākṣara and Mātrikā have evolved from the mouth of Śiva. The Mātrikās are the sources of the Vedas and the Mantras therein[3]. Śiva as a preceptor imparts the Mantras to Brahmā and Viṣṇu who accept these according to the directions of the Yantra and Tantra[4]. The terms like 'Mantradīkṣā' and 'Mātṛikānyāsa' in the context of the worship of Śivalinga and the Nyāsavidhi as well as Ṣadanga in the context of worship of Pārthivas indicate the Tāntric way of initiation of a pupil and the Tāntric element in the worship of Śiva respectively[5]. The context of Rudrākṣa—Māhātmya again

1. Śrīśaivamādipurāṇam praṇayati sma. Śaivamādipurāṇam cikīrṣuh S.P. Sārabodhinī Tīkā, Calcutta.
2. Dasgupta S: A His. of Indian Philosophy, Vol. V, p. 121; Pusalkar A.D. Studies in the Epics and Pūrāṇas p.76; Chaudhary S: JBORS Vol. 15, p. 193-194: Hazra R.C.: Cul. Heri. India. Vol 2 p. 282.
3. SP. Vidyeśvara. 10. 2. 24; SP Vidyeśvara 95.
4. Triruccāryāgrihīnmantram yantratantroktipūrvakam- Śiṣyau ca tau dakṣināyāmātmānam Samarpayat. SP. Vidyeśvara. 10. 26.
5. SP. Vidyeśvara 11. 41.

consists of the fourteen Mantras which undoubtedly show the Tāntric influence[1].

The Rudra Samhitā is the largest among all the Samhitās in the SP. consisting of the following five Khandas, i.e., Sṛiṣṭi, Satī, Pārvatī, Kumāra, and Yuddha. It is obvious that the impact of Tantra is stronger in the SP. Rudra than in the SP Vidyeśvara. The chapter on the nature of Mahāpralaya and the origin of Viṣṇu mentions Śiva's imparting of Nigama to Viṣṇu by way of breath.[2] The chapter on the description of Śiva Tattva repeats the line with the addition that Śiva, thereafter imparted to Viṣṇu the secret knowledge 'Rahasyam Jñānam'[3]. The concept of knowledge or Nigama in the form of breath seems to be corresponding to the principle of Śabda-Brahman of the Āgamas[4]. According to Avalon, the Tantra is the breath of Divinity itself.[5] The expression 'Rahasyam Jñānam'—again stands for the Tantra Śāstra apart from the Upaniṣads which are known in the Scriptures as such[6].

The chapters between 26 and 28 of the SP Umā deal with the Āgama material which comprises of discussion on the Śabdabrahma and the Chhāyā Puruṣa. The last six chapters maintain this Tāntric undercurrent. A narration of the different forms of the goddess Śrīmātā or Śrīdevī is given here in detail[7]. The following is a small list of names of the goddess Śrīdevī—Tārā, Chhinnamastā, Bhuvaneśvarī, Bagalā, Dhumāvatī, Tripurasundarī, Mātangī. Ajitā. Vijayā, Aparājitā and Nityā.[8] Another list gives the following ten names—Kālī, Tārā, Chhinnamastā, Śrīvidyā Bhuvaneśvarī, Bhairavī, Bagalā, Dhūmrā, Tripura-Sundarī and Mātangī.[9]

1. SP. Vidyeśvara 25.
2. Tapah Kuru dṛidho bhūtvā paramam kāryasādhanam.
   Ituktvā Śvāsamārgeṇa dadau ca nigamam tatah.
   SP. Rudra. Sṛiṣṭi. 6.44
3. Nigamam śvāsamārgena dadau tasmai tato harah.
   Viṣṇave ca prasannātmā maheśah karuṇākarah.
   Tato jñānamadāttasmai rahasyam paramātmane.
   SP. Rudra Sṛisṭi 9. 5-6.
4. Ajitāgama. Kriyāpāda. 1. 13-34, Rauravāgama. Vidyāpāda 10;
5. Avalon A: Principies of Tantra p. 387.
6. Ibid. p. 51.
7. SP. Umā 51.
8. Ibid. 47. 5-9.
9. Ibid 50. 28-29.

The Śaiva Purāṇas had been exposed to the influence of Tāntric cult more than the Vaiṣṇava Purāṇas, mainly due to the impact of the Śaivāgamas. The concept of the Nāda-brahma has possibly crept into these Purāṇas from the Āgamas and the other Tāntric texts. It is obvious that the SP was subjected to constant modifications like the Linga P., due to which a new bulk of Tāntric material was grafted into the pre-existent Purāṇic structure. The question is: When was it done? It is probable that the above matter was incorporated into the Purāṇa between the 7th and 8th centuries A.D., the period when the Āgamas had received a wide popularity.

The References to the Śaiva Texts

The narration of the Māhātmya of Bhasma in the SP Vidyeśvara refers to the Jābāla Upaniṣad and quotes a part of Mantra occurring therein[1]. The smaller Upaniṣads belonging to the Atharvaveda such as Jābāla are Post-Vedic in origin and a number of these are contemporaneous with the Purāṇas. The subject matter and style of the Jābālā Upaniṣad are certainly indicative of its later character and the Upaniṣad may be safely placed around the Gupta period—the period of compilation of a number of Sanskrit texts and the Purāṇas. The reference to the Jābāla in the SP Vidyeśvara is not incompatible with the date of the Samhitā under discussion as above.

The SP. Umā consists of twofold material—the Purāṇic and the Tāntric. The former consists of the material which pertains to the five characteristics (Pañcalakṣaṇa) of the Purāṇas. This material is responsible to a great extent for giving the SP. its due Purāṇic character consisting of the Pañcalakṣaṇas.

Besides the above material the Samhitā also contains a few other topics which go in conformity with the Pañcalakṣaṇātmaka nature of a Purāṇa. These are the glorification of Śiva, the passages in eulogy of Dāna, the description of

1. Agnirityādibhirmantrairjābālopaniṣadgataih SP. Vidyeśvara. 284.
2. Macdonell, A.: A His. San. Lit. (1961, 2nd edition, Delhi).

the Bhuvanakośa and the narration of the Karmaphala[1]. The Tāntric material has been discussed in the chapters between 25-28 and 45-51 of the SP. Umā. Excluding the above chapters which pertain to Tantra, it will not be unreasonable to call this Samhitā a miniature of the SP as it contains almost everything a Purāṇa is supposed to have. The accounts of Creation (Sarga—Pratisarga) are also found in the SP Rudra. Sṛiṣṭi, and SP Vāyavīya[2]. These chapters, however, display an influence of the Śaivāgamas as the Creator here is the supreme Śiva and not the Brahman.

The SP Umā commences with a discussion on Śiva Tattva by Upamanyu and Kṛiṣṇa, a topic which is found in the last two chapters of the SP Vāyavīya Pūrva, and covers the whole of the Uttarabhāga of the SP Vāyavīya. The reference to the Atharvaśiras Upaniṣad in the SP Umā has repeated occurrence in the Uttarabhāga of the SP Vāyavīya[3]. The chapter in the beginning of the SP Umā which narrates the conversation between Upamanyu and Kriṣṇa apart from glorifying Śiva presents a long list of the devotees who attained liberation due to the grace of Śiva[4].

The reference to the Atharvāśiras Upaniṣad in the SP Umā and the SP Vāyavīya indicates that the chapters of the two Samhitās mentioned above are later than the Atharvaśiras Upaniṣad. The Atharvaśiras Upaniṣad seems to be one of the later texts, though no particular date is given to this work

1. SP. Umā. 1.24.
2. SP. Rudra. Sṛiṣṭi; SP. Vāya. 10.13.
3. Navame ca dine prāpte muninā sa ca dīkṣitah.
   Mantramadhyāpitam śārvamatharvaśirasam mahat.
   SP. Umā. 3.10

   Vratam pāśupatam kṛitvā tvatharvaśirasi sthitam.
   Bhasmasanchhannasarvāngā babhūvuramarāstadā.
   SP. Vāya. Uttara. 8.18

   Pavamānena rudreṇa nīlena tvaritena ca.
   Lingasūktādisūktaisca śiraṣātharvaṇena ca.
   SP. Vāya. Uttara. 24.47

   Vratam pāśupatam śrautamatharvaśirasi śrutam.
   SP. Vāya. Uttara. 33.2
4. SP. Umā. 1-4.

by the scholars[1]. The SP Vāyavīya and the SP Umā which refer to the above-mentioned Upaniṣad show a notable Tāntric influence. These accounts have many points of agreement with the one in the Mbh.[2] The epic, however, does not mention the Atharvaśiras Upaniṣad which being a later work justifies that SP Umā and the SP Vāyavīya should be later than the Anuśāsana P. of the Mbh.

The lines which give the names of the two Sūtrakāras viz., Śākalya and Sāvarṇi in the SP. Umā and the Mbh. Anu. have almost a verbal resemblance except one disagreement. According to the line which occurs in the SP Umā, Śākalya received the boon of being the Granthakartā and Sūtrakartā from Śiva[3]. The Mbh. Anu. states that Śiva granted to Śākalya and his son the boon of being the Granthakartā and the Sūtrakartā respectively[4]. The comparison of the two texts shows that the version of the SP. Umā about the boon of Śiva to Śākalya is more logical; as not much is known about the son of Śākalya being a Sūtrakartā whereas the Śūtrakartṛitva of Śākalya seems to be a fact. The name of Śākalya occurs in the works of the two grammarians, Yāska and Pāṇini.[5] This does not prove anything significant in connection with the date of the Samhitā except that the SP Umā has somehow retained a better text.

The chapters between 5 and 25 in the SP Umā which mainly consist of the material related with the Smṛitis are late in character and seem to be an interpolation. The chapter 13,

1. Bhandarkar, R.G.: Vaiṣaṇavism, Śaivism and Minor Religious Systems (p. 111); Macdonell, A.A.: A History of San. Lit. p. 240.
2. Mbh. Anu. 14.
3. Tutoṣa bhagavānāha granthakartā bhaviṣyasi
   Bhaviṣyasi ṛiṣiśreṣṭha sūtrakartā tatastatah. SP. Umā 2.46.17
4. Tam cāha bhagavānstuṣṭo granthakāro bhaviṣyasi
   Bhaviṣyati dvijaśreṣṭha sūtrakartā sutastava.
   Mbh. Anu. 14.101-102
5. Yāska : Nirukta. p. 588 (Anandaśram Series, 1921); Pāṇini : Aṣṭādhyāyī—Sambuddhau śākalyasyetāvanārṣe. 1.1.16
   Iko'savarne śākalyasya hrasvaśca . . . 6.1.172.
   Lopah śākaiyasya. 8,3,19

while glorifying the Purāṇas, mentions the twenty-six Purāṇas thereby presuppposing their existence[1]. The SP Umā in chapter 44 enumerates the eighteen Purāṇas explaining their titles in brief[2]. The disagreement between these chapters in the same Samhitā leads to the conclusion that the contents of chapter 13 as also those of the chapters 5-25 which deal with Smṛiti material are an interpolation.

The Expressions Similar to Kālidāsa

The SP Rudra Pārvatī contains a remnant of an old text of the episode of Pārvatī which bears a close resemblance with the language of Kālidāsa. These lines from the episode may be easily taken to be an imitation of the style of Kālidāsa—an opinion held in respect of similar occasions in the Matsya and the Padma Svarga by Dr. Hazra[3]. However, a closer study of the SP Rudra Pārvatī indicates that the expressions which appear similar to the verses of Kālidāsa are the original source wherefrom the poet has borrowed the theme for refined poetry. Had the works of Kālidāsa been the source for the interpolators of the SP Rudra Pārvatī, the imitation of the Poet's style would not have been limited to chapters 1, 3 to 8 and 32 of the Pārvatī Khaṇḍa of the Rudra Samhitā only. The imitators in that case would have carried on in the same style throughout the Samhitā, which is not the fact. Further, the expression in the chapters mentioned above are simple and narrative in style as compared to the refined poetry of Kālidāsa which also confirms that the latter had evolved from the theme and style of the SP. The verses which have a close proximity to the language of Kālidāsa are mainly limited to the above mentioned chapters of the SP Rudra Pārvatī[4].

Apart from the portion of the SP. Rudra Pārvatī discussed above, the rest of the Pārvatī Khaṇḍa belongs to the same date as the other Khaṇḍas of the Rudra Samhitā. Leaving

1. Ṣaḍvimśatipurāṇānām madhye'pyekam śṛiṇoti yah.
SP. Umā 13.41
2. SP. Umā. 44.119.
3. Hazra, R.C.: Cultural Heritage of India, Vol. 2, p. 260-261.
4. See the Chapter "The Language and Style of the Śiva P".

out the chapters 1, 3 to 8 and 32 of the above Samhitā the account of Pārvatī in the SP. Rudra Pārvatī contains many evidences which prove its later character. Chapter 2 of the Pārvatī Khaṇḍa mentions the name of Rādhā, the consort of Kṛiṣṇa, a later development in the Purāṇas[1]. Some of the customs and rites in connection with the nuptial ceremony of Pārvatī and Śiva in the Pārvatī Khaṇḍa are later in character[2]. The account of Pārvatī in the SP Rudra Pārvatī dwells in unnecessary details and has an exaggerated account of various events associated with the main theme. This tendency which is much in common with the later Purāṇas is missing in the Kumārasambhava of Kālidāsa. As per the facts given above, it may be maintained that the material pertaining to the chapters 1, 3-8 and 32 of the Pārvatī Kh. of the Rudra Samhitā is much older than the rest of the Pārvatī Kh. Rudra Sam. In fact as evidenced earlier, the above chapters are the original source of Kālidāsa's poetry.

The SP. Rudra Pārvatī contains an interesting episode. While the wedding of Śiva and Pārvatī is going on, a query is raised by the priest of the bride's party about the Gotra and Pravara of Śiva. In reply to the above query, Nārada is described playing on his Vīṇā hinting at the fact that the Nāda is the origin of Saguṇa Śiva whereas the former is identical with the Nirguṇa form of Śiva[3]. The reference to the identical nature of Niṣkala Śiva and Nādabrahman is missing in the similar contexts in the Skanda, the Linga and the Varāha Purāṇas. The Skanda, however, has a reference to Nādabrahman in different contexts.[4] The concept of Nāda-Brahma which thrived in the Tantras and Āgamas is a later feature of the Purāṇas and supports the fact that excluding the above mentioned chapters, the rest of the

1. SP. Rudra. Pārvatī. 2.30-40.
2. Ibid. 36.63.
3. Saguṇasya maheśasya līlayā rūpadhāriṇah
   Gotram kulam vijānīhi nādameva hi kevalam
   Śivo nādamayah satyam nādah śivamayastathā
   Ubhayorantaram nāsti nādasya ca śivasya ca.
   SP. Rudra. Pārvatī. 48.27-28
4. Skanda Kāśī. 73.82-103, 150-156.

Pārvatī Khaṇḍa belongs to the same date as the rest of the Rudra Saṃhitā.

The Nine Forms of Bhakti

The Satī Khaṇḍa in the SP Rudra contains a chapter on the influence of Bhakti, which dwells concisely on the nine forms of devotion. The Bhakti is classified into two branches called Saguṇa and Nirguṇa. The above two forms of Bhakti have again two divisions each—Naiṣṭhikī and the Anaiṣṭhikī. The Naiṣṭhikī is divided into six parts and the Anaiṣṭhikī into two only. The Bhakti, therefore, has various divisions and sub-divisions. The similar classification of Bhakti occurs in a chapter in the SP Koṭirudra.[1]

According to the chapter 23 of the SP Rudra Satī, the Bhakti is youthful even in the Kali age, whereas her two sons Jñāna and Vairāgya have lost their vigour and have become old[2]. The account of Bhakti in this chapter is very much akin to the one occurring in the Bhāgavata. The similar account in the Bhāgvata tells about the significance and utility of Bhakti in the Kali age in detail.[3] The question is whether the SP Rudra Satī is indebted to the Bhāgvata for the above material or the latter has copied from the SP Rudra Satī. The Bhāgavata as well as the SP Rudra Satī give all the divisions and sub-divisions of Bhakti and emphasise the vital role of the same in the present age. It is probable that the date of the SP Rudra Satī and this portion of the Bhāgavata is almost the same and the upsurge of Bhakti in the seventh and the eighth centuries A.D. almost necessitated the above interpolation in the SP. Rudra Satī and the Bhāgavata. It is likely that the above material was incorporated into these two Purāṇas from any of the Bhakti Sūtras and was given relevant sectarian mould.

The approximate date of the Bhāgavata is between fifth and eighth centuries A.D. according to different scholars[4]. On the

1. SP. Koṭirudra. 41.20-26.
2. SP. Rudra. Satī. 23.21-40.
3. Bhāgavata, I, 1-2.
4. Hazra, R.C.: Puranic Records, p. 53-55 around eighth century; Sharma, B.N.K.: ABORI, Vol. XIV, p. 218, in the fifth century.

basis of the above assumption, the SP Rudra Satī may be assigned the date between seventh and eighth centuries A.D.

The Ten Incarnations of Viṣṇu

The SP Rudra Kumāra makes a mention of the nine incarnations of Viṣṇu whereas it enumerates only the following five—Vāmana, Rāma Dāśarthi, Rāma Jāmadagnya, Kṛiṣṇa, Buddha or Jina[1]. The SP Rudra Yuddha, however, enumerates the eleven incarnations in the following order—Matsya, Kūrma, Varāha, Vāmana, Paraśurāma, Rāma, Kṛiṣṇa, Jina, Kalki, Kapila (the Sānkhyācārya) and Vedavyāsa[2]. The SP Vāya. gives only ten incarnations of Viṣṇu. The SP Vāya. Uttara mentions the incarnations twice. The first instance enumerates ten, viz., Matsya, Kūrma, Varāha, Narsimha, Vāmana, Rāma (Dāśarthi), Rāma (Jāmadagnya), Rāma (Balarāma), Kṛisṇa and Aśvamukha[3]. The second instance has the following ten—Matsya, Kūrma, Varāha Narsimha, Vāmana, Rāma, Rāma, Rāma, Kṛiṣṇa and Turagavaktraka-Viṣṇu[4]. Unlike the later Purāṇas including the Bhāgavata which tend to enumerate more than ten incarnations of Viṣṇu, the SP adheres to the ten incarnation theory except in the case of SP Rudra, Yuddha. 16., where eleven incarnations have been mentioned. It is probable that the SP Vāya. was compiled at the time when the number of incarnations of Viṣṇu was generally accepted as ten and not more whereas the SP Rudra, Yuddha—16, which enumerates eleven incarnations of Viṣṇu may be an interpolation.[5]

The earlier Purāṇas do not include Buddha among the ten incarnations while the later ones have gradually accepted

1. SP. Rudra. Kumāra. 9.18-24;
   Punaśca vedamārgo hi nindito navame bhave
   Sthāpitam nāstikamatam vedamārgavirodhakṛit.
   SP. Rudra. Kumāra. 9.25
2. SP. Rudra. Yuddha. 16.3-36.
3. SP. Vāya. Uttara; 30.58.
4. Prādurbhūtaśca daśadhā bhṛiguśāpacchhalādiha
   Matsyah kūrmo varāhaśca nārasimho'tha vāmanah.
   Rāmatrayam tathā kṛiṣṇo viṣṇusturagavaktrakah.
   SP. Vāya. Uttara. 31.130-135
5. SP. Rudra. Yuddha. 16.10.

hlm in the list. The Mahābhārata puts down the name of Kalki among the ten incarnations and excludes Buddha.[1] However, the epic, in another place. includes the name of Buddha in this list[2]. The Mārkaṇḍeya[3], the Viṣṇu[4]. the Harivamśa[5], The Brahma[6], and the Kūrma[7] do not mention Buddha among the incarnations. The Ahirbudhnya Samhitā does not have Buddha among the ten incarnations[8]. The Bhāgavata, on the other hand, gives the number of incarnations as twenty-four and includes Buddha in the list[9]. The two lists of incarnations in the SP Vāyavīya, however, do not give either the name of Buddha or Jina but mention Turagavaktraka or Aśvamukha Viṣṇu instead. Turagavaktraka stands for Kalki incarnation whose vehicle is supposed to be a horse.

The SP Rudra. Kumāra. appears to be later than the SP. Vāya. as the latter does not mention Buddha among the incarnations and is very much similar to the earlier Purāṇas which have the name of Buddha missing from their accounts of incarnations. According to H.P. Shastri, the Purāṇas which furnish the incarnations in the following order, i.e., Matsya, Kūrma, Varāha, Narsimha, Paraśurāma, Rāma, Balarāma, Kṛiṣṇa, Buddha and Kalki—should not go beyond the tenth century A.D., since Kṣemendra (in the eleventh century) and Jayadeva (in the twelfth century) composed the Daśāvatāra hymns in the same order as given above[10].

1. Mbh. XII. 339.77.
2. Ibid. 348.2; (Kambhkoṇam edn.).
3. Mārkandeya. 4.
4. Hazra, R.C.: Purāṇic Records, p. 41.
5. Hariv. 1.41. 164-166.
6. Brahma. 213.
7. Kūrma-Kūrmāvatārah. 1.1.27-41; Varāhāvatārah 1.6.1-21; 1.15. 69-78, Nṛisimhāvatārah 1.15.18-88, Bali-Vāmanacaritam 1.16.1-69. Rāma-Caritam 1.20.17-61; Kṛiṣṇacaritam. 1.23.69-85 (All India Kshiraj Trust, Varanasi, 1972).
8. Ahirbudhnya Samhitā. 5.50.
9. Bhāgavata 1.3, 6.8 and 2.7.
10. JBORS, Vol. 14, The Mahā Purāṇas, p. 323-340.

Even two centuries earlier, the Daśāvatāra cards of Viṣṇupura show another order wherein Buddha occupies the fifth place[1]. If the date of the Daśāvatāra cards of Visṇupura which mention the name of Buddha, be placed around ninth century, the date of the SP Rudra. Kumāra may be certainly estimated somewhere near the eighth century A.D. The date of the SP Vāya. which does not mention Buddha may be pushed back by about a century on the basis of the above conclusion.

The SP Rudra Yuddha mentions eleven incarnations including the names of Sānkhyācārya Kapila and Vedavyāsa. The enumeration of Vedavyāsa among the incarnations of Viṣṇu is certainly a later development as Vedavyāsa often figures in the Mbh. as a human sage and not a divine being. The context of incarnations in this chapter has a mention of Kṛiṣṇa alongwith Rādhā which too is a later feature of the Purāṇas[2]. The Vaiṣṇava Purāṇas like the Harivamśa, the Viṣṇu, and the Bhāgavata do not mention Rādhā by name although the latter two Purāṇas clearly give a hint of her gradually manifesting nature[3]. It is only the later Purāṇas like the Padma, and the Brahmavaivarta which give a full-fledged depiction of Rādhāvihāra. The chapters of the SP Rudra Yuddha which mention eleven incarnations of Viṣṇu alongwith Rādhā vihāra should be later than the Bhāgavata and are undoubtedly an interpolation.

The other chapters in the SP Rudra Yuddha describe Kapila merely as a sage of high order and not an incarnation. The second chapter of the SP Rudra Yuddha contains a eulogy of Śiva by the gods wherein Śiva is said to be Kapila among the Siddhas[4]. In another context, the sacred place of

1. JBORS, Vol. 14. The Maha Purāṇas, p. 323-340.
2. Namaste jñānagūḍhāya kṛiṣṇāya paramātmane
   Rādhāvihāraśilāya nānālīlākarāya ea.
   SP. Rudra, Yuddha. 16.10

   Vārāhe pravare kalpe taruṇyā rādhayā saha
   Śāpaprabhāvam bhuktvā vai punarāyāsyasi svakam.
   SP. Rudra. Yuddha. 31.32
3. Harivamśa 2.20-21; Viṣṇu, 5.13; Bhāgavata 10 29-33.
4. Airāvato gajendrāṇām siddhānām kapilo matah.
   SP. Rudra. Yuddha. 2.53

meditation of the sage Kapila is described to be in Bhārata towards the east of the Arabian Sea, to the west of the Malaya mountain, to the north of Śrīśaila and towards the south of Gahdhamādana[1]. It is quite likely that the Sage Kapila and the Sānkbyacārya Kapila are identical as the sage must have been also a propounder of the Sānkhya school of thought (Sānkhyamata). If the sage and the Sānkhyācārya Kapila are identical, the chapter which proclaims the Sānkhyācārya Kapila to be a Vaiṣṇava incarnation should be certainly later than the rest of the SP Rudra. Yuddha. A similar type of description alluded to Rādhā and Kṛiṣṇa in Goloka occurs in the Vāyu P which is one of the oldest, yet the most interpolated Purāṇa[2].

The References to Buddhism and Jainism

The account of delusion of the citizens of Tripura by Arhat in the SP. Rudra. Yuddha is significant as regards the date of the Rudra Samhitā. According to this account, Viṣṇu created from himself a Māyāmaya Puruṣa and named him 'Arhat'. The latter .was created to delude the demons with a Māyāmaya Śāstra[3]. The account above shows a process of Buddha's gradual acceptance as an incarnation of Visṇu in the Purāṇas though the authenticity of his teachings was still doubted, these being denominated as "Māyāmaya Śāstra". The acceptance of the name of Buddha

1. Kapilasya tapahsthānam puṇya-kṣetre ca bhārate
   Paścimodadhipūrve ca malayasya ca paścime
   Śrīśailottarabhāge ca gandhamādanadakṣiṇe.
   SP. Yudra. Yuddha. 34.21.22

2. Rādhāvilāsarasikam kṛiṣṇākhyam puruṣam param
   Śrutavānasmi vedebhyo yatastadgocaro'bhavat
   Evam Brahmaṇi cinmātre nirguṇe bhedavarjite
   Golokasanjñike kṛiṣṇo dīvyātīti śrutam mayā.
   Vāyu. P. Uttara 42.52-53, Venkatesvara Edn.

3. SP. Rudra. Yuddha. 4.1.12;
   Madangaja mahāprājña madrūpastvam na sanśayah
   Mamāngācca samutpanno matkāryam karttumarhasi
   Madīyastvam sadā pūjyo bhaviṣyasi na sanśayah.
   SP, Rudra. Yuddha. 4.7-8

among the ten incarnations of Visṇu which occur in the SP. Rudra. Kumara 9, corroborates the above fact. This certainly indicates that in the period of compilation of the Rudra Samhitā, Buddha had been universally accepted as a form of Viṣṇu whereas in the period of the Vāyavīya Samhitā he had still not been given a place amongst the incarnations of Viṣṇu. A number of Purāṇas refer to the propagation of the non-Vedic religions like Buddhism and Jainism in this country[1]. While the earlier Purāṇas like the Harivamśa and the Brahma merely refer to the Jaina or the Buddhist religions the later ones deal with the subject in detail. The SP Rudra. Yuddha too brings out in detail most of the salient features of Buddhism and Jainism in two complete chapters[2].

There is enough evidence to prove that the basic teachings of Jainas and the Buddhists had become quite popular among the general intelligentsia probably during the rise of these two religious orders. The Jaina and Buddhist orders are shown on par with the Vedic and Tāntric schools, though the superiority of the latter two over the former faiths is maintained in the Rudra Samhitā of the Purāṇa. As per the above reasoning, the date of the SP. Rudra should be between the seventh and eighth centuries A.D. which is approximately the period, when the non-Vedic orders like Jainism and Buddhism had slowly been accepted as valid teachings among the Purāṇas.

The References to the Invaders

The account of Uṣā, the daughter of Baṇāsurs, has a

1. The account of Mahāmoha who deluded the demons—Viṣṇu. III. 17.18; also Viṣṇu. IV-9; Bṛihaspati deluded the sons of Raji by preaching to them the religion of Jina, Matsya. 24.43.49; same account in the Harivamśa. 1,28.29; Bṛihaspati preached the Jaina Dharma among the Demons in the guise of Śukra, Devī Bhāgavata, IV. 13; the account of Māyāmoha, Padma. Sṛiṣṭi 1.13; Viṣṇu deluded Vena by preaching to him the Jina Dharma. Padma. Bhūmi. 36-39; a verbal scuffle between the Jainas and the Brāhmanas, Skanda. Brahma. Dharmāraṇyamāhātmya 38; Linga. 71.72-95.
2. SP. Rudra. Yuddha. 4-5.

reference to the Mlecchhas who are said to be the enemies[1]. The word 'Mlecchha' had been in constant use for foreigners or barbarians who invaded this land since the time of the Śatapatha Brāhamana[2]. This word occurs in the Mbh. as in the various Purāṇas[3]. The first recorded invasion of Greeks led by Alexander was in the 4th century B.C. Since then many others followed including those of Mohamadans. It is difficult to decide which particular tribe of invaders is meant by the word Mlecchha in the present context. Since the date of the Rudra Samhitā of the SP has been fixed between seventh and eighth centuries A.D. 'Mlecchha' may stand for the Śakas who were ousted by the Gupta Kings around fifth century A.D.[4]

The Legends of Kirāta and Nṛisimha

The account of the Kirāta incarnation of Śiva in the SP Śatarudra gives a detailed description of the austerities of Arjuna in order to obtain the boon of indomitable strength from Śiva[5]. This account probably has been borrowed from the Mbh. Vanaparva[6]. Bhāravi, whose approximate date is around seventh century A.D., is certainly indebbted to the Kairātaparva of the Mahābhārata wherefrom he draws not only the material but also the language and expression. The account of the Kirātāvatāra in the SP Śatarudra does not show any influence of the Kirātārjunīya of Bhāravi. It seems that the Kāvya Kirātārjunīya must not have received widespread popularity in the first few centuries of its composition. It is probable that the SP Śatarudra was compiled during the period between the seventh and eighth centuries A.D., the approximate date of the SP Rudra.

A comparison of the legends of Nṛisimha in the SP.

1. Kutārkikā vineśuśca mleścchāśca paripanthinah.
   SP. Rudra. Yuddha. 51.30
2. Śatapatha. Br. III, 2.1.24.
3. Mbh. III, 188.190; Brahmāṇḍa. Anusarga. 31.65-66; Skanda Avantī (Revā Khaṇḍa) 28.68-69.
4. Rapson, E.J.: The Camp History of India. Vol. I. p. 528.
5. SP. Śatarudra. 37-41.
6. Mbh. III. 37.41.

Rudra. Yuddha. and the SP Śatarudra is useful as regards the dates of the two Samhitās of the Purāṇa[1]. The legend of Nṛisimha in the SP Rudra. Yuddha. depicts the destruction of the demon Hiraṇyakaśipu by Nṛisimha incarnation of Viṣṇu very much in the lines of the Purāṇas in general. The Śarabha incarnation of Śiva is entirely missing in this context. The legend of Nṛisimha in the SP Śatarudra is elaborate with the addition of the Śarabhāvatāra of Śiva. This incarnation of Śiva seems to be a creation of the later Śaivas who interpolated this material in the legend of Nṛisimha in order to highlight the cult of Śiva. The attempt to make this incarnation as popular as that of Nṛisimha is very much evident in a few couplets of the last passage of the chapter. According to the passage, the Śarabha incarnation of Śiva which grants his devotees the boon of nine types of devotion, should be made popular among the followers of Śiva[2]. The interpolation of the account of the Śarabha incarnation in the Nṛisimha legend appears to be later than different portions of the SP Rudra and the Bhāgavata, which give an account of the vital role Bhakti is meant to play in the present age and the nine divisions of Bhakti. The account of Hirānayakaśipu in the SP. Rudra and the same account in the Bhāgavata do not have the Śarabha incarnation of Śiva, which plays a prominent part in the Nṛisimhacarita of the SP Śatarudra. If the approximate date of the SP Rudra and the Bhāgavata is fixed round about the eighth century, the SP Śatarudra should be placed a little later than the eighth century A.D.

The 100 Incarnations of Śiva

The SP. Śatarudra contains an enumeration of the hundred incarnations of Śiva. The concept of a 100 incarnations appears to have a sectarian bias purposely attempted

1. Hiraṇyakaśipuvadha—SP. Rudra. Yuddha.43
   Nṛsimhacarita—SP. Śatarudra. 10-12.
2. Idam tu śarabhākāram param rūpam pinākinah
   Prakāśanīyam bhakteśu śankarasya careṣu vai
   Taireva paṭhitavyam ca śrotavyam ca śivātmabhih
   Navadhā bhaktidam divyamantahkaraṇabuddhidam.
   SP. Śatarudra. 12. 41-42

by the Śaivas to score over Viṣṇu who has at the most only ten, or twenty-four (as per the later version) incarnations to his credit.

The References to the Various Schools of Śaivism

The SP Koṭirudra may be assigned the same date as the SP Śatarudra on the basis of the material contained therein. The Samhitā deals with the various Jyotirlingas, the Śivalingas and the significance of these in the Kali age. The subject matter and the style of the Samhitā indicate that the SP Koṭirudra belongs to a period later than that of the first two Samhitās, viz., the Vidyeśvara and the Rudra.

The last chapter in the SP Koṭirudra which consists of a discussion on the nature of knowledge, presupposes the existence of the Āgamas, the Pratyabhijñā school of Śaivism and the monistic Vedānta which it mentions by name[1]. The esoteric Śivajñāna (Mahāguhyam) which was propounded originally by Śiva and was granted to Viṣṇu and then from Viṣṇu to Brahmā and the Sanakas, from the the Sanakas to Nārada, from Nārada to Vyāsa and from Vyāsa to Sūta, is certainly shown in the lines of the Āgamas[2]. The verse according to which Śiva manifests out of Himself the objective world in a series, brings forth a principle of the Pratyabhijñā school of Śaivism, which is rooted in the Āgamas[3]. This school of thought flourished around the eighth century A.D.[4] On the basis of the above facts the chapter under discussion may be placed around the ninth century. The period of the entire

1. Śrūyatāmṛiṣayah sarve śivajñānam yathā śrutam
   Kathayāmi mahāguhyam param muktisvarūpadam.
   SP. Koṭirudra. 43.1
2. SP. Koṭirudra. 43. 39-42.
3. Pramāṇāni pramāveśe svabalākramaṇam kramāt
   Yasya vaktrāvalokīni prameye tam stumah śivam
   Yathāruci yatharthitvam yathāvyutpatti bhidyate
   Ābhāso'pyartha ekasminnanusandhānasādhite.
   Bhāskara Kantha; Bhāskarī Kriyādhikāra 3.3
   Eṣa cānantaśaktitvādevamābhāsayatyamūn
   Bhāvānicchhāvaśadeṣā kriyā nirmātritāsya sā.
   Bhāskara Kantha; Bhāskarī Kriyādhikāra 4.1
4. Dasgupta, S.: A History of Indian Philosophy, Vol. V, p. 101-102.

SP. Koṭirudra fully agrees with the approximate date of the last chapter of the Samhitā.

The Kailāsa Samhitā contains chapters comprising Tāntric as well as Purāṇic currents of thoughts like the other Samhitās of the Purāṇa.

The chapters 16 and 17 of the SP. Kailāsa bring out some of the salient points of Pratyabhijña school of Śaivism and refer to the Śiva Sūtra vārtika, a treatise on Kashmir Śaivism, and also cite the first two Sūtras occurring therein[1]. This indicates that the two chapters under reference were incorporated into the Purāṇa after the Pratyabhijñā school of thought had come into prominence. According to Dasgupta, the chapters of the SP Kailāsa under the influence of Pratyabhijñā school of Śaivism may have been written in the ninth or tenth century A.D. as the Kashmir Śaivism flourished in between the seventh and eleventh centuries A.D.[2]

The occurrence of a few passages showing the influence of the Pratyabhijñā school of Śaivism cannot be denied elsewhere in the SP though such instances may be numbered[3]. This certainly indicates that some material of the Pratyabhijñā school of thought was grafted into the SP at the time when the former had achieved a wide popularity. The greater part of the SP betrays the influence of the Āgamas, which being the source are earlier than the Pratyabhijñā system.

The chapter 19 of the SP Kailāsa gives a iist of 22 famous lines (Mahāvākyas) taken from the various Āraṇyakas and Upaniṣads. These Mahāvākyas have been quoted and discussed by Vidyāraṇya in his philosophical treatise called Pañcadaśī.[4] Vidyāraṇya has expressed his indebtedness to

1. Caitanyamātmeti mune śivasūtram pravartitam
   Caitanyamiti viśvasya sarvajñānakriyātmakam
   Svātantryam tatsvabhāvo yah sa ātmā parikīrtitah
   Ityādiśiva-sūtrāṇām vārtikam kathitam mayā
   Jñānam bandha itīdam tu dvitīyam sūtramīśituh.
   SP. Kailāsa 16. 44-46
2. Dasgupta, S.: A History of Indian Philosophy, Vol. V, p. 101-102.
3. SP. Kotirudra. 48.
4. Vidyāraṇya : Pancadaśī, p. 80-210 (1949, Bombay, 7th edition).

the SP in his work which corroborates the above fact.[1]

As per the historical evidence, Vidyāraṇya lived in the thirteenth country A.D.[2] The reference to the SP in the Pancadaśī and the detailed explanation of the Mahāvākyas therein makes it evident that the SP had reached its final stage and had been regarded as an authority in Śaivism in the thirteenth century.

Chapter 31 of the SP Vāya. Uttara. just before concluding the Samhitā makes a clear reference to the various schools of Śaiva thought which has been already dealt with in the various Samhitās of the SP[3]. Among the different schools of Śaivism a noteworthy reference is to the Pancārthavidyā which has been proclaimed as the best of all the Vidyās[4]. The four Śaivāgamas headed with Kāmikāgama are mentioned in the same context[5].

The Pañcārthavidyā referred to above presupposes the existence of a well-developed theosophy with five main constituents. According to Bhandarkar, the Pañcārthavidyā is identical with Pancādhyāyī, the commentary (i.e., Pañcārtha Bhāṣya Dīpikā) which has been referred to by Mādhava in the context of a discussion on the Nakulīśa Pāśupata school of Śaivism. An inscription in the temple of Harṣanātha in Jaipur which is dated 657 A.D., gives the name of the teacher of Pancārtha Lakulāmnāya as Viśvarūpa and proclaims Lakulin to be the originator of the treatise called Pañcārtha.[6]

The above insrciption makes it evident that the Pañcārthavidyā was known as a full-fledged theosophy in the tenth century A.D. The Pañcārthavidyā is mentioned in the SP

1. Iti śaivapurāṇeṣu kūṭasthah pravivecitah
   Jīveśatvādirahitah kevalah svaprabhah śivah.
   Vidyāranya: Pañcadaśī p. 302.
2. Vidyāraṇya; Pañcadaśī Bhūmikā, p. 22.
3. SP. Vāya. Uttara. 31. 162-170.
4. Atha vidyā parā śaivī paśupāśavimocinī
   Pancārthasanjñitā dīvyā paśuvidyā-bahiṣkṛitā.
   SP. Vāya. Uttara. 31.164
5. Śaivāgamāśca ye cānye kāmikādyāścaturvidhāh.
   SP. Vāya. Uttara. 31.166
6. Bhandarkar, R.G.: Vaiṣṇavism, Śaivism and Minor Religious System, p. 120-121.

Vāyavīya, the date of which has been ascertained between the seventh and eighth century A.D, on the basis of the various internal evidences taken up so far. It is probable that the above Vidyā was founded by the sage Lakulin in the early centuries of the Christian era. The SP. Vāya refers to the Āgamas in general and the Kāmika, in particular[1]. Chapter 31 mentions the four Āgamas including the Kāmikāgama. The Purāṇa refers to the Kāmikāgama thrice whereas there is no mention of any other Āgama by name.

The date of the Āgamas has been assigned differently by the Scholars. According to Avalon, the Āgamas and the Tantraśāstra are identical, since the word Āgama usually signifies the Tāntric literature and the Tantras go back to great antiquity[2]. Referring to the various evidences he maintains that the practice of Tantra was common in the time of Aśoka (240 B.C.) and had completely developed by the time of Nāgārjuna (200 A.D.)[3]. On the basis of this assumption it may be presumed that the old Tāntric works and the Āgamas had been written in the early centuries of the Christian era. A number of Āgamas may belong to second or third centuries A.D.[4] According to Dasgupta, most of the Āgamas were complete by the time of Śankarācārya (8th to 9th Centuries A.D.) as the latter is familiar with a number of them.[5] The Kāmikāgama which is generally acccpted to be one of the oldest Āgamas, must have been written in the early centuries of the Christian era.

The Pūrva Bhāga of the SP Vāyavīya is the only instance where the twenty-eight Āgamas are mentioned[2]. This fact does

1. SP. Vāya. Pūrva, 32.11.12, also SP. Vāyavīya. Uttara. 31.166 & SP. Vāya. 37.17.
2. Avalon, A: Principles of Tantra, p. 50-52.
3. Ibid. p. 53.
4. Dasgupta, S.: A History of Indian Philosophy, Vol. V, p. 40.
5. Ibid. p. 16-17.
6. Śaivāgamo hi dvividhah śrauto'śrautāśca sanskṛitah
   Śrutisāramayah śṛautah svatantra itaro matah
   Svatantro daśadhā pūrvam tathā'ṣṭādaśadhā punah
   Kāmikādisamākhyābhih siddhah siddhāntasanjñitah.
   SP. Vāyavīya. Pūrva. 32.11.12

not agree with the other passages where the number of Āgamas is given as four. Since the mention of four Āgamas is uniform in the Purāṇa except SP Vāyavīya Pūrva 32. 11-12 where twenty-eight Āgamas have been mentioned, it seems the above context is an interpolation.

The sections of the Linga P. and the Varāha. P. which refer to the various other Āgamas besides the Kāmikāgama indicate their later character as compared to the SP Vāyavīya. The dates of the Linga and the Varāha have been fixed by Dr. Hazra as 9th to 11th and 9th to 12 centuries A.D. respectively[1]. The SP Vāyavīya may, therefore, be safely placed one century earlier than the Linga. P. and the Varāha. P.

There are references to the Śiva Dharma, Śiva Dharmottara and the Śiva Śāstra in the Uttara Bhāga of the Vāyavīya Samhitā.[2] The first two of these Śaiva treatises had assumed the nature of Upa-Purāṇas, whereas the Śiva Śastra signifies the Śaiva Siddānta Śāstra in general. The Śiva-Dharma which is supposed to be an early work, had developed around 200 A.D. and the Śiva Dharmottara round about 809 A.D.[3] The Śiva-Śāstra must have been written before 800 A.D. as it is referred to in the Uttara Bhāga of the Vāyavīya Samhitā which has mentioned Śaiva works belonging to not later than 800 A.D. It is strange that the Pūrva Bhāga of the Vāya. Samhitā does not have any such reference.

The Uttara Bhāga of the Vāyavīya Samhitā refers to a 'Linga' which seems to be an old version of the Linga. P.[4] The term 'Lainga' is ambiguous and may also lead one to think of the Vasiṣṭha—Lainga Upa-Purāṇa—an Āgamic Śaiva treatise. There is reason to believe that Lainga in the present context does not stand for the Vasiṣṭha Lainga Upā-Purāṇa. The context under discussion (SP. Vāya Uttara 8) deals with

1. Hazra, R.C.: Cultural Heritage of India, Vol. II, p. 261.
2. Śāstram ca śivadharmākhyam dharmākhyam ca taduttaram
   Śaivākhyam śivadharmākhyam purāṇam śrutisammatam.
   SP. Vāya. Uttara. 31.165; 4-36; 37.16-17; 38.75
3. Hazra, R.C.: Cultural Heritage of India, Vol. II, p. 283-284.
4. Lainge vyāsāvatārā hi dvaparānteṣu suvratāh
   Yogācāryāvatārāśca tathā śiṣyeṣu śūlinah.
   SP. Vāya. Uttara. 8.49

the Āgamic Śaiva subject wherein the contribution of the Vyāsa-incarnations to the propagation of Śaivism is dwelt upon. The same is dealt with in the Linga P. 7 and Linga P. 24. This should not lead one to the conclusion that the SP is later than the Linga P. The chap. 8 of the SP Vāyavīya Uttara shows the influence of Linga 7 and 24 and must have been ādded to the SP, during the time of compilation of the Linga P. or later.

The chapter 30 of the SP Vāya. Pūrva gives an account of destruction of Tārakāsura by Skanda and also mentions its source—the Skanda P.[1] The chapter gives the Śarabha incarnation of Śiva which is also a later development.[2] A comparison of the two legends of the Nṛisimha incarnation available in the SP. proves lateness of the Śarabha incarnation of Śiva to that of Nṛisimha[3]. The legend of Skanda seems to be an old one, which is found in the various Purāṇas and forms the kernel of the Skanda P. around which the present Skanda P. has developed. The reference to Skanda in the chapter 30 of the SP Vāya Pūrva may be for the old version of the Skanda P. as the present Skanda P. is certainly later than the SP. in so far as the subject matter and style are concerned.

The External Evidence

The Viewpoints of the Various Scholars

The references of the SP in the various works and opinion of scholars regarding the date of the Purāṇa form the external evidence for the ascertainment of the date of the Purāṇa under discussion.

Alberuni, a traveller of the early eleventh century in India, has mentioned the SP in the list of the eighteen Purāṇas

1. Śrutam ca mahadākhyānam skānde skandasamāṣrayam.
   SP. Vāya. Pūrva. 30.29

2. Viṣṇorapi nṛisimhasya rabhasā śarabhākṛitih
   Bibhcda padbhyāmākramya hṛidayam nakharaih kharaih.
   SP. Vāya. Pūrva. 30.20

3. See p. 170-171 of the same chapter,

which he has copied from the Viṣṇu P.[1] The exact date when he wrote his famous book on India has been given by Dr. Sachau as between the period 1017-1030 A.D. i.e., the time when Alberuni travelled and stayed in different parts of India[2]. On the basis of the statement of Alberuni, the SP must have reached the final stage in the tenth century.

According to S.D. Gyani, the sectarian and encyclopaedic material of the Purāṇas must have been interpolated in the different Purāṇas between the first and the seventh centuries A.D.[3] The SP which has assumed its bulk mainly due to this reason might have reached the final stage between the seventh and eighth centuries.

A few other Purāṇic scholars agree in placing the SP at a later date on the assumption of its sectarian bias and the Tāntric influence[4]. According to Dr. Pusalkar, the SP is a late work and probably in the thirteenth century it was known as Vāyavīya Samhitā. Dr. Pusalkar has based this assumption on the evidence of a passage in the commentary of Śrīdhara on the Bhāgavata. 1.1.4., which presupposes the existence of a work called Vāyavīya and quotes a couplet therefrom which occurs in the SP. Vāyavīya 102, 88.[5] His conclusion may be partially correct, for probably in the tenth and thirteenth centuries, the Vāyavīya Samhitā did not constitute a part of the present 'Śiva Purāṇa', but was treated as an independent work[6]. The Vāyavīya Samhitā cannot, however, represent the

1. Sachau, E.C.: Alberuni's India, I, p. 131.
2. Ibid. p. 16 (preface).
3. Purāṇā, Vol. 2, Nos. 1 and 2, p. 68; also New Ind. Ant. Vol. 5, No. 6.
4. Pusalkar, A.D.: Studies in the Epics and Purāṇa. p. 76; Chaudhury, S.: JBORS, Vol. 15; p. 193-194.
5. Pusalkar, A.D.: Studies in the Epics and Purāṇas, p. 72-73.
   Śrīdhara Svāmin on Bhāgavata, 1.1.4.
   Tathā ca vāyavīye—
   Etam manoramam cakram mayā sṛiṣṭam visṛijyate
   Yatrāsya śīryate nemih sa deśastapasah-śubhah.
   and Vāyavīya Samhitā 1.2.88,
6. Cf. Hazra. R.C.: Cultural Heritage of India, Vol. 2, p. 282.

complete Śiva Purāṇa in the thirteenth century as Vidyāraṇya of the same period makes a clear mention of the Śaiva Purāṇa by which he certainly means the Śiva Purāna and quotes a few sentences from the Kailāsa Samhitā of the present SP.[1] This proves the fact that the SP. including the Kailāsa Samhitā was known by the same denomination as the present one and probably the Vāyavīya Samhitā was added to it a little later.

Dr. Hazra has placed the SP Vāyavīya in between the ninth and tenth centuries A.D. and the rest of the Purāṇa even later than this period.[2]

The Smṛiti writers of the early period do not quote from the SP the reason being that out of the two well-known Śaiva Purāṇas viz., the Vāyu P. and the SP., the former was treated as more reliable due to its antiquity. However, a large number of Nibandhakāras after the fifteenth century, quote from the SP[3]. As observed earlier, Vidyāraṇya in his Pañcadaśī has quoted and discussed a number of Mahāvākyas from the SP and has displayed his knowledge of the SP.

The Siva Purāṇa And The Other Śaiva Purāṇas

The Vāyu P. is declared as one of the earliest Purāṇas by a number of scholars[4]. However, the Purāṇa has been subjected to many interpolations by the Paurāṇikas, a feature of the Purāṇas which has kept up their authenticity and dynamism for ages[5]. Although the Vāyavīya Samhitā (Śiva Purāṇa) has

1. Vidvāranya: Pancadaśī, p. 80. 209, 302.
2. Hazra, R.C.: Cultural Heritage of India, Vol. 2, p. 282.
3. Jha, Amritanātha: Krityasāra Samuccaya, p. 119 (Benares, 1938); Bhaṭṭa Kamalākara; Nirṇayasindhu, p. 254, 300 (Bombay, 1926); Bhaṭṭāchārya, Raghunandana: Smṛiti Tattva, Vol. I, p. 132, Vol. II, p. 381; Anantadeva, Smriti Kaustubha, p. 60, 469; Misra, Mitra: Vīra Mitrodaya (Pūjā Prakāśa), p. 200, 216, Benares 1913; Dikṣita, Bhaṭṭa Gopīnātha: Samskāra Ratnamālā, p. 715, Poona.
4. Hazra, R.C.: Cultural Heritage of India, Vol. 2, p. 253-254; Pusalkar, A.D.: Studies in the Epics and Purāṇas of India, p. 75.
5. Kālenāgrahaṇam dṛiṣṭvā purāṇasya tato nṛipa
   Vyāsarūpamaham kṛitvā sanharāmi yuge yuge.
   Matsya. 53. 8-9; Padma. Sṛiṣṭi. 1.49-50

been developed on similar lines as the Vāyu P. yet the former is much later than the Vāyu P.

The Linga has been assigned a date which is between the seventh and eighth centuries A.D.[1]. But a close study of the above Purāṇa makes it evident that the Linga. may be contemporary with the SP and not earlier. The legend of roaming of Śiva as Digvāsas in the presence of the wives of the sages of Dāruvana (Linga P. 29-34) is lengthy and elaborate in style and seems to be later than a similar account in the SP[2]. The account of Nṛisimha which includes the Śarabha incarnation of Śiva (Linga P. 95-96) is not earlier than the one in the Śatarudra Samhitā of the SP[3]. A pair of couplets glorifying the Śarabha incarnation of Śiva in the Linga P. is found verbally the same in the SP[4]. The Uttarārdha of the Linga P. contains discussions on the Tāntric material which points to the Tāntric influence very much similar to that of the SP[5]. On the other hand, the comparatively longer space devoted to the genealogy of Kings in the Linga (Linga 66.69) than in the SP (Umā 36-39) indicate that certain portions of the Linga P. are undoubtedly older than the SP. If the whole thing is summed up, it appears that the impact of Tāntrism and the later Śaivism have synchronised in the Linga P as well as in the SP.[6]

The old version of the Skanda. may be earlier than the SP as the latter has reference to the Skanda account and the Skanda Purāṇa[7]. The present Skanda. has accumulated the

1. Hazara, R.C.: Cultural Heritage of India, Vol. 2, p. 261.
2. SP. Koṭirudra. 12.41-42.
3. SP. Śatarudra. 12.41-42.
4. Idantu śarabhākāram param rūpam pinākinah
   Prakāśitavyam bhakteṣu cireṣūdyamiteṣu ca
   Taireva paṭhitavyañca śrotavyañca śivātmabhih
   Śivotsaveṣu sarveṣu caturdaśyaṣṭamīsu ca.
   Linga, 96.123-124; see similar lines in the SP. Śatarudra 12.41-42, except the fourth line which runs as :
   Navadhā bhaktıdam divyamantahkaraṇabuddhidam.
5. Linga. Uttarārdha. 21.55.
6. Cf. Purāṇa. Vol. 6, No. 2, p. 355-364.
7. SP. Vāya. 30.29.

bulk of material which is very late in character. The chapter on the glorification of the various places of pilgrimage and the sacred days of the year including the eulogy of righteous deeds as well as the various legends to illustrate the above facts may have been incorporated into the Purāṇa even around the twelfth century. However, a few chapters in the SP and the Skanda P. have verbal similarity and it appears that these chapters were inter-polated in these Purāṇas nearly in the same period.

Chapter 5 of the SP Rudra. Yuddha. which preaches the salient features of Buddhism and Jainism in order to delude the citizens of Tripura, seems to have been reproduced in the Skanda. Kāśī. Uttarārdha. 58 where the same religion is taught to lead the citizens of the kingdom of Divodāsa astray[1]. Tbe account of Śukra who was swallowed bv Śiva in the SP Rudra. Yuddha, resembles the similar sequence in the Skanda P. Kāśī[2]. The prayer of Śiva by Śukra in the SP is reproduced verbally in the Skanda P.[3] Although a number of such accounts in the SP and the Skanda P. belong to the same date, yet the legend of Śukra appears to have been imitated by the Skanda. from the SP[4]. The legend of Pārvatī in the SP agrees with the same legend in the Skanda P, Māheśvara, though the account in the latter is more concise than in the SP. The legend of Pārvatī excluding the chapters 3-8 and 32 of the SP Rudra. Pārvatī appears to have been exaggeratcd and expanded from the original legend in the Skanda Purāṇa and the Pārvatī Kh. of the Rudra. S. of the SP.[5] The reaction of Śiva as a result of Kāma's arrows, is brief and striking in the Skanda. Māheśvara and appears to be the source of inspiration for Kālidāsa[6]. The same

1. SP, Rudra. Yuddha. 5.4-48; Skanda. Kāśī. 58.83-126.
2. SP. Rudra, Yuddha. 48.2-3; Skanda. Kāśi. 16.42-52.
3. Ibid. 50.24-35; Ibid. 16.101-109.
4. See the chapter "Imageries of the Śiva Purāṇa".
5. SP. Rudra. Pārvatī. 11-18; Skanda Māheśvara 21-26.
6. Dadarśa girijām devo'bdhiryathā śaśinah kalām
   Cāruprasannavadanām bimboṣṭhīm sasmitekṣaṇām
   Sudvijāmadrijām tānvīm viśālavadanotsavām.
   Skanda Māheśvara. 21.64-65
   Also Skanda Māheśvara. Aruṇācala. Uttarārdha. 18.62-78.

description in the SP Rudra. Satī, however, is lacking in poetic charm. The description of Śiva who is enamoured of the looks of Pārvatī is exaggerated to the extent of showing him as an ordinary person in the SP Rudra. Pārvatī[1]. It can be safely assumed that the Skanda P. is highly composite in nature, some of the chapters of which are earlier than the SP and yet some others have been added even after the twelfth century.

The Brahmāṇḍa P. is much earlier than the SP in so far as the Purāṇic material is concerned, though it has also not escaped from the hands of the interpolators like the other Purāṇas[2]. The chapters 42-43 of the Brahmānda. Upodghāta Pāda contain a legend of Rādhā who confers boons on Rāma and Gaṇeśa. The above legend may have been interpolated in the Brahmānda, since the concept of Rādhā developed in a later period[3]. The Lalitopākhyāna at the end of the Brahmānda, introduces the Śākti worship under the Tāntric influence. The impact of the Tantra in the Brahmānda. Lalitopākhyāna, is as striking as in the other Śaiva Purāṇas like the SP, the Skanda. and the Linga.

Strangely enough, the SP does not mention the Śaiva Upa-Purānas—the Saura Purāṇa, the Śiva Rahasya, the Ekāmra P., the Parāśara Purāṇa, the Vasiṣtha Lainga Purāṇa and the Vikhyāda Purāṇa as referred to by Hazra[4]. This signifies that by the time these Upa-Purāṇas had cropped up, the SP had already assumed its final shape. All these evidences corroborate the assumption that excluding some later portions already discussed, the SP dates between 700 and 800 A.D.

1. Sā dṛiṣṭā Pārvatī tatra prabhuṇa giriśena hi .....
   Śivo'pi varṇayāmāsa tadangāni mudā mune
   Kim mukham kim śaśānkaśca kim netre cotpale ca kim.
   SP. Rudra. Pārvatī. 29-42.
2. Hazra, R.C.: The Puranic records on Hindu Rites and Customs, p. 17-18, Dacca, 1940.
3. Brahmānḍa Upodghāta, 42-43, Venkateśvara Press, Bombay.
4. Hazra, R.C.: Cultural Heritagc of India, Vol. II, p. 284.

Conclusion

On the basis of the material furnished in the chapter it may be safely assumed that the upper limit of the date of the SP is in between the seventh and eighth centuries as is evidenced by a number of facts already discussed in the chapter. The sections which appear later than this period are mostly interpolations which should not be assigned a later date than tenth century which forms the lower limit of the date of the Purāṇa.

Appendix A

SOME STRIKING EXPRESSIONS IN THE ŚIVA PURĀṆA

The Descriptions of Beauty

The description of Vīrabhadra, a form of Śiva—

Śankha-cāmarakundendumṛiṇālasadṛiśaprabham.
Satuṣāramīvādrīndram sākṣājjangamatām gatam.

SP Rudra. Vāya. 19.32.

A description of beauty of Sandhyā, a mind-born daughter of Brahmā—

Nisargasundarī sandhyā tānbhāvān mānasodbhavān.
Kurvantyatitarām reje svarṇadīva tanūrmibhih.

SP. Rudra. Satī. 3.25.

A description of beauty of Rati—

Tasyā bhrūyugalam vīkṣya sanśayam madano'karot.
Utsādanam matkodaṇdam vidhātrā'syā niveśitam.
Kaṭākṣāṇāmāśu gatim dṛiṣṭvā tasyā dvijottama.
Āśu gantūm nijāstrāṇām śraddadhe na ca cārutām.
Tasyāh svabhāvasurabhidhīraśvāsānilam tathā.
Āghrāya madanah śraddhām tyaktavān malayānile.
Pūrṇendusaḍṛiśam vaktram dṛiṣṭvā lakṣmasulakṣitam.
Na niścikāya madano bhedam tanmukhacandrayoh.
Suvarṇapadma kalikātulyam tasyāh kucadvayam.
Reje cūcukayugmena bhramareṇaiva veṣṭitam.
Dṛidhapīnonnatam tasyāh stanamadhya-vilambinīm.
Ānābhipratalam mālām tanvīm candrāyitā-śubhām.
Jyām puṣpadhanuṣah kāmah ṣaṭpadāvalisambhramām.

Visasmāra ca yasmāttām visṛijainām (visṛijya) nirīkṣate.
gambhīranābhirandhrānta-catuh-pārśvatvagāvṛitām.
Ānananje'kṣaṇo dvandvamāraktakaphalam yathā.
Kṣīṇamadhyena vapuṣā nisargāṣṭāpadaprabhā.
Rukmavedīva dadṛiśe kāmena ramaṇī hi sā.
Rambhāstambhāyatam snigdham yadūruyugalam mṛidu.
Nijaśaktisamam kāmo vīkṣāncakre manoharam.
Āraktapārṣṇipādāgraprāntabhāgam padadvayam.
Anurāgamivānena mitram tasyā manobhavah.
Tasyāh karayugam raktam nakharaih kimśukopamaih.
Vrittābhirangulībhiśca sūkṣmāgrābhirmanoharam.
Tadbāhuyugalam kāntam mṛiṇālayugalāyatam.
Mṛidu snigdham ciram rājatkāntilohapravālavat.
Nīlanīradasankāśah keśapāśo manoharah.
Camarībālabharavadvibhāti sma smarapriyā.
Etādṛiśīm ratim nāmnā prāleyādrisamudbhavām.
Gangāmiva mahādevo jagrāhotphullalocanah.
Cakrapadmām cārubāhum mṛiṇālaśakalānvitām.
Bhṛūyugmavibhramavrāta-tanūrmiparirājitām.
Kaṭākṣapātatungaughām svīyanetrotpalāñcitām.
Tanulomāmbuśaivālām manodrumavilāsinīm.
Nimnanābhihradām kṣāmām sarvāngaramaṇīyikām.
Sarvalāvaṇyasadanāṃ śobhamānām ramāmivā.

SP. Rudra. Satī 4.10-27.

Rarāja tanayā (tayā) sārdham bhinnaścāruvacāh smarah.
Jīmūta iva sandhyāyām saudāmanyā manojñayā.
Iti ratipatiruccairmohayukto ratim tām.
Hṛidupari Jagṛihe vai yogadarśīva vidyām.
Ratirapi patimagryam prāpya sā cāpi reje,
Harimiva kamalā vai pūrṇacandropamāsyā.

Ibid, 33-34

Vasiṣṭha beholds Sandhyā engaged in penances on the bank of the Brihallohita Sara, by the side of the Candrabhāga mountain

Tīrasthayā tayā reje tatsarah kamalojvalam.
Udyadindusunakṣatram pradoṣe gaganam yathā

SP. Rudra. Satī 5.45

Kāma described—

Śoṇarājīvasankāśah phullatāmarasekṣaṇah.
Sandhyoditākhandaśaśipratimāsyah Sunāsikah.
Śārngavaccaraṇāvartah śyāmakuñcitamūrdhajah.
Sandhyānśumālisadṛiśah kuṇḍala-dvayamaṇḍitah.
Pramattebhagatih pīnāyatadorunnatānsakah.
Kambugrīvah suvistīrṇahṛidayah pīnasanmukhah.
SP. Rudra. Satī. 8.38-40

Pārvatī,s beauty—

Atha tām śankaro'paśyat prathamārūḍhyauvanām.
Phullendīvarapatrābhām pūrṇacandranibhānanām.
Samastalīlāsansthānaśubhaveṣavijṛimbhitām.
Kambugrīvām viśālākṣim cārukarṇayugojjvalām.
Mṛiṇālāyataparyantabāhuyugmamanoharām.
Rājīvakuḍmalaprakhyau ghanapīnau dṛiḍhastanau.
Bibhratīm kṣīṇamadhyām ca trivalīmadhyarājitām.
Sthalapadmapratīkāśapādayugmavirājitām.
Dhyānapanjaranirbaddhamunimānasamapyalam.
Darśanādbhranśane śaktām yoṣidgaṇaśiromaṇim.
SP. Rudra. Pārvatī. 12.6-10

Tatra tām dadṛiśurdevā nimeṣarahitā mudā.
Sunīlāñjanavarṇābhām svāngaiśca pratibhūṣitām.
Trinetrāddṛitanetrāntamanya-vāritalocanām.
Īṣaddhāsya-prasannāsyām sakaṭākṣām manoharām.
Sucārukabarībhārām cārupatrakaśobhitām.
Kastūrībindubhih sārdham sindūrabinduśobhitām.
Ratnendrasārahāreṇa vakṣasā suvirājitām.
Ratnakeyūravalayām ratnakaṇkaṇamaṇḍitām.
Sadratnakuṇḍalābhyām ca cāruganḍasthalojjvalām.
Maṇiratnaprabhā-muṣṭidantarājivirājitām.
Madhubimbādharoṣṭhām ca ratnayāvakasanyutām.
Ratnadarpaṇahastām ca krīḍāpadmavibhūṣitām.
Candanāgurukastūri kumkumenāticarcitām
Kvaṇanmanjīrapādām ca raktānghritalarājitām.
SP. Rudra. Pārvatī. 46.24-30

Devī described—

Kadalīstambhajanghoruh kīranāsāhidorlatā.
Raṇanmanjīracaraṇā ramya-mekhalayā yutā.
Lasatkastūrikāmoda-muktāhāracalastanī.
Graiveyakalasadgrīvā lalantī dāmamaṇḍitā.
Ardhacandradharā devī maṇikuṇḍaladhāriṇī.
Ramyaveṇirviśālākṣī locanatrayabhūṣitā.
Sākṣarā mālikopetā pāṇirājitakaṇkaṇā.
Svarṇormikāngulirbhrājatparihāryalasatkarā.
Śubhravastrāvṛitā gaurī padmāsanavirājitā.
Kāśmīrabindutilakā candrālankṛitamastakā.
Taḍiddyutirmahāmūlyāmbaracolonnamatkucā.
Bhujairaṣṭābhirūttungairdhārayantī varāyudhān.

SP. Umā. 57.24-29

Gaurī described—

Praphullotpalapatrābhām vistīrṇāyatalocanām.
Purṇacandrābhavadanām nīlakuncitamūrdhajām.
Nīlotpaladalaprakhyām candrārdhakṛitaśekharām.
Ativṛittaghanottungasnigdhapīnapayodharām.
Tanumadhyām pṛithuśroṇīm pītasūkṣmatarāmbarām.
Sarvābharaṇasampannām lalāṭatilakojjvalām.
Vicitrapuṣpasankīrṇakeśapāśopaśobhitām.
Sarvato'nuguṇākārām kiñcillajjānatānanām.
Hemāravindam vilasaddadhānām dakṣiṇe kare.
Danḍavaccāmaram hastam nyasyāsīnām sukhāsane.

SP. Rudra. Kailāsa. 7.66-70

A description of Pārvatī playing with her playmates—

Udañcantyañcadangānām lāghavam paritanvatī.
Nihśvāsāmodamuditabhramarākulitekśaṇā.
Bhraśyaddhamillasanmālyasvapurīkṛitabhūmikā.
Svidyatkapolapatrālīsravadambukaṇojjvalā.
Sphuṭaccolānśukapathatiryadangaprabhāvṛitā.
Ullasatkandukāsphālātiśroṇitakarāmbujā.
Kandukānugasaddṛiṣṭinartitabhrūlatāncalā.
Mṛiḍānī kila khelantī dadṛise jagadambikā.
Antarikṣacarābhyām ca ditijābhyām kaṭākṣitā.
Kroḍīkṛitābhyāmiva vai samupasthitamṛityunā.

SP. Rudra. Yuddha. 59.13-17

Śiva sees Pārvatī, practising austerities on the Himālaya—

Tatrāpaśyatsthitām devīm sakhībhih parivāritām.
Vedikopari śuddhāntām śivāmiva vidhoh kalām.

SP. Śatarudra. 33.11

The childhood of Pārvatī.

SP. Rudra Pārvatī 7.14-24

(see the chapter "Language and Style of the Śiva Purāṇa)

A description of Satī seated on the Vimāna proceeding to participate in the sacrifice of Dakṣa—

Grihītvā rudrakanye dve vivījaturubhe śubhe.
Tadā cāmarayormadhaye devyā vadanamābabhau.
Anyonyam yudhyatormadhye hansayoriva pankajam.
Chhatram śaśinibham tasyāścūḍopari sumālinī.
Dhṛita-muktāparikṣiptam babhāra premanirbharā.
Tacchhatra-mujjvalam devyā ruruce vadanopari.
Uparyamṛitabhāṇḍasya manḍalam śaśino yathā.

SP. Vāya. 18.21-24

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Atīva śuśubhe tāsāmantare parameśvarī.
Tārāpariṣado madhye candralekheva śāradī.

SP. Vāya. 18.30

Nature Description

The Mandara Mountain—

Niśāsu śikharaprāntarvartinā sa śiloccayah.
Candreṇācalasāmrājyachhatreṇaiva virājate.
Sa śailaścancalībhūtairbālaiścāmarayoṣitām.
Sarvaparvatasāmrājyacāmarairiva vījyate.
Prātarabhyudite bhānau bhūdharo ratnabhūṣitah.
Darpaṇe dehasaubhāgyam draṣṭukāma iva sthitah.
Kūjadvihangavācālairvātodhūtalatā-bhujaih.
Vimuktapuṣpaih satatam vyālambimṛidupallavaih.
Latāpratānajaṭilaistarubhistāpasairiva.
Jayāśiṣā sahābhyarcya niṣevyata ivādrirāṭ.
Adhomukhairūrdhvamukhaih Śṛingaistiryanmukhaistathā
Prapatanniva pātāle bhūpristhādutpatanniva.

Parītah sarvato dikṣu bhramanniva vihāyasi.
Paśyanniva jagatsarvam nṛityanniva nirantaram.
Guhāmukhaih pratidinam vyāttāsyo vipulodaraih.
Ajīrṇalāvaṇyatayā jṛimbhamāṇa ivācalah.
Grasanniva jagatsarvam pibanniva payonidhim.
Vamanniva tamo'ntastham mādyanniva khamambudaih.

SP Vāya. 24. 11-19.

The rainy season as described by Pārvatī to Śiva—

Ghanāgamo'yam samprāptah kālah paramaduhsahah.
Anekavarṇameghaughah sangītāmbaradikcayah.
Vivānti vātāhṛidayam hārayantīti veginah.
Kadambarajasā dhautāh pāthobinduvikarṣaṇāh.
Meghānām garjitairuccairdhārāsāram. vimuñcatām.
Vidyutpatākinām tīvraih kṣubdham syāt kasya no manah.
Na sūryo dṛiśyate nāpi meghacchhanno niśāpatih.
Divāpi rātrivadbhāti virahivyasanākarah.
Meghā naikatra tiṣthantho dhvanantah pavaneritāh.
Patanta iva lokānām dṛiśyante mūrdhni śankara.
vātāhatā mahāvṛikṣā nartanta iva cāmbare.
Dṛiśyante harabhīrūṇām trāsadāh kāmukepsitāh.
Snigdhanīlānjanasyāśu sadivaughasya pṛiṣthatah.
Balākarājī vātyuccairyamunāpṛiṣthaphenavat.
Kṣapākṣayeṣu valayam dṛiśyate palikāgatā.
Ambudhāviva sadīptapāvako vaḍavāmukhah.
Prarohantīva sasyāni mandiram prāngaṇeśvapi.
Kimanyatra virūpākṣa sasyodbhūtim vadāmyaham.
Śyāmalai rājatāi raktairviśado'yam himālayah.
Mandarāśrayameghaughah patrairdugdhāmbudhiryathā.
Asamaṣrīṣca kuṭilam bheje yasyātha kimṣukān.
Uccāvacān kalau lakṣmīrgantā santyajya sajjanān.
Mandārastanapīlūnām śabdena hṛiṣitā muhuh.
Kekāyante prativane satatam pṛiṣthasūcakam.
Meghotsukānām madhuraścātakānām manoharah.
Dhārāsāraśaraistāpam petuh pratipathodgatam.
Meghānām paśya maddehe durnayam karakotkaraih.
Ye chhādayantanugate mayūrānścātakānstathā.
Śikhisārangayordṛiṣṭvā mitrādapi parābhavam.
Harṣam gacchhanti giriśam vidūramapi mānasam.

Etasmin viṣame kāle nīdam kākāścakorakāh.
Kurvanti tvamvinā gehān katham śāntimavāpsyasi.
SP. Rudra. Satī 22.3-18.

Spring season on the Himālaya—
Sandhyārdhacandrasankāśah palāśaśca virejire
Kāmāstravatsumanasah pramodātpādapādharah.
SP. Rudra Satī. 21.32

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Ambhānsi malahīnāni rejuh phullakuśeśayāh.
Munīnāmiva cetānsi pravyaktajyotirudgamam.
Tuṣārāh sūryaraśmīnām sangamādāgaman bahih.
Pramattānīkṣyatekṣāśca salilīhṛidayāstathā.
Prasannāh saha candreṇa ninisārāstadābhavan.
Vibhāvaryah priyeṇaivam kāminyah sumanoharāh.
Ibid. 37-39.

Tadvaktrāmbujavāsena tatsaundaryaiśca narmabhih.
Guṇairiva mahādantī baddho nānyaviceṣṭitah.
Ibid. 45.

The Descriptions of Battles.

Vīrabhadra in the battle—
Nimeṣamātrātsahasā mahaujāh sa vīrabhadro dviṣatām nihantā
Triśūlamudyamya taḍitprakāśam jājvalyamānam prabhayā vireje.
Svarociṣā bhāsitadigvitānam sūryendubimbāgnisamānamanḍalam.
Mahāprabham vīrabhayāvaham param kālākhyamatyantakaram mahojvalam.
SP. Kumāra 9. 52-53.

The battleground drenched with the blood of warriors is compared to the evening clouds—

Patitaih pātyamānaiśca gajāśvarathapatitibhih.
Vyarājata raṇe bhūmih sandhyābhrapaṭalairiva.
SP. Rudra Yuddha 15.46.

Some other battle-scenes—
Śaktitomarabāṇaughairmusalaih Prāsapaṭṭiśaih.
Vyarājata nabhah pūrṇam muktābhiriva samvṛitam.
SP. Rudra Yuddha 20.46.

Jalandharaśaravrātairnīhārapaṭalairiva.
Dyāvāprithivyorācchhannamantaram samapadyata.

SP. Rudra. Yuddha 21.23

Daityā hi bhīṣaṇam rudram sarve dṛiṣṭvā vidudruvuh.
Śānkaram puruṣam dṛiṣṭvā pātakānīva tadbhayāt.

SP. Rudra Yuddha 22.4.

Tadvṛiṣṭyā prahatah skando babhūva śivanandanah.
Nīhāreṇa ca sāndreṇa samvṛito bhāskaro yathā.

SP. Rudra Yuddha 37.23.

Divyānyastrāṇi cikṣepa mahārudrāya dānavah.
Cakāra śaravṛiṣṭiñca toyavṛiṣṭim yathā ghanah.

SP Rudra Yudha 40.4

Tasyājñayā daityavarāstataste grihītukāmā viviśurmṛgendram
Kṣaṇena dagdhāh śalabhā ivāgnim rūpābhilāṣāt pravivikṣato vai.

SP. Rudra Yuddha. 43.33.

Pramathairmathitāndaityān raṇe'ham vidyayānayā.
Utthāpayiṣye mlānāni śasyāni jalamugyathā.

SP. Rudra Yuddha. 47.31.

Sadābhyasta yathā vedāh samare vā yathāmbudāh.
Śraddhāyārthāstathā dattā brāhmaṇebhyo yathāpadi.
Ujjīvitānstu tān dṛiṣṭvā hundādinstu mahāsurān.
Vinedurasurāh sarve jalapūrṇā ivāmbudāh.

Ibid. 47. 35-46.

A Mālopamā depicting Śukra after being swallowed by Śiva—

Kāvye nigīrṇe girijeśvareṇa.
Daityā jayāśārahitā babhūvuh.
Hastairvimuktā iva vāraṇendrāh.
Śṛingairvihīnā iva govṛiṣāśca.
Śirovihīnā iva dehasanghā
Dvijā yathā cādhyayanena hīnāh.
Nirudyamāh sattvaguṇā yathā vai.
Yathodyamā bhāgyavivarjitāśca.
Patyā vihīnāśca yāthaiva yoṣā.
Yathā vipakṣāh khalu mārgaṇaughāh.
Āyūnśi hīnāni yathaivn puṇyai-
Rvratairvihīnāni yathā śrutāni.

Vinā yathā vaibhavaśaktimekām.
Bhavanti hīnāh svaphalaih kriyaughāh.
Yathā viśūrāh khalu kṣatriyāśca.
satyam vinā dharmagaṇo yathaiva.
Ibid. 48. 2-5.

Adyaitān vivaśān hatvā saha devaih savāsavaih-
Bhārgavam mocayiṣyāmi jīvam yogīva karmatah.
Ibid. 13.

Sa varṣāṇām śatam kukṣau bhavasya parito bhraman.
Na tasya dadṛiśe randhram śuce randhram khalo yathā.
Ibid. 39

Iti stutvā śivam śukrah punarnatvā śivājñayā.
Viveśa dānavānīkam meghamālām yathā śaśī.
Ibid. 47

Aśuklaśailā iva mattavāraṇā atānisuścītkṛitiśabdamāhave.
Kramelakāścāpi galadgaladhvanim vitanvate kṣudramahī-
dharopamāh.
Hayāśca hreṣanta udagrabhūmijā viśālakanṭhābharaṇā
gatervidah.
Padāni dantāvalamūrdhni bibhratah sudidyire vyomapathā-
yathāvayah. Ibid. 48.11-12

Tato'tiruṣṭah samare mahārathaścakāra bāṇāvalivriṣṭimad-
bhutām.
Ghanāghanāh samvavṛiṣuryathodakam raṇasthale Prāvriḍivā-
gatāstadā. Ibid. 17

Vibabhramustatsamare mahāgajā vibhinnakumbhā
asitādrisannibhāh.
Caladbalākādhavalāvaketavo visetavah śumbhaniśumbha-
ketavah. Ibid. 19

Visusruvuh raktavahāstadantare sariccayāstatra vipupluve
hataih.
Kacā bhaṭānām jalanīlikopamāstaduttarīyam sitaphena-
sannibham. Ibid. 21

Tatah samutthāpya kripāṇamujvalam
Sa carmakanṭhīravamurdhnyatāḍayat.
Bibheda tam cāpi mahāsināmbikā.
Yathā kuṭhareṇa tarum tarucchhidah. Ibid. 33

Triśūlamutkṣipya jaghāna caṇḍikā
Mahāsuram tam sa papāta murchhitah.
Vibhinnapakṣo harinā yatha nagah
Prakampayan dyām vasudhām savāridhim. Ibid. 41,

A helpless viṣṇu during the destruction of Dakṣayajña—

Atiṣṭhadalaso bhūtvā pāṣāṇamiva niṣcalah.
Viśarīro yathā jīvo viśringo vā yathā vriṣah.
Vidanṣṭraśca yathā simhastathā viṣṇuravasthitah.
Tam driṣṭvā durdaśāpannam viśṇumindrādayah surāh.
Samunnaddhā gaṇendreṇa mṛigendreṇaiva govṛiṣāh.
Pragrihītāyudhā yoddhum kruddhāh samupatasthire.
Tān driṣṭvā samare bhadrah kṣudrāniva harirmrigān.

SP. Vāya. 22.38-40

Mahāntaste suragaṇān maṇḍūkāniva ḍunḍubhāh.
Prāṇairviyojayāmāsuh papuśca rudhirāsavam.

Ibid. 51

The battle-ground as compared to the goddess Kauśikī—

Rudhireṇa pariklinnā yajñabhūmistadā babhau.
Raktārdravasanā śyāmā hataśumbheva kauśikī.

Ibid. 59

A demon warrior—

Yatra yatra dharāyām sa caraṇam pramiṇoti hi.
Acalām sacalām tatra karoti nijabhāratah.
Uruvegena taravah patanti śikharaih saha.
Yasya dordaṇḍaghātena cūrṇīsyuśca śiloccayāh.
Yasya maulijasangharṣād ghanā vyoma tyajantyapi.
Nīlimānam ca nādyāpi jahyustatkeśasangajam.
Yasya nihśvāsasambhārairuttarangā mahābdhayah.
Nadyopyamandakallolā bhavanti timibhih saha.
Yojanānām sahasrāṇi nava yasya summucchhrayah·
Tāvāneva hi vistārastanormāyāvino'sya hi.
Yannetrayoh pingālimā tathā taralimā punah.
Vidyutā nohyate'dyāpi so'yam smāyāti satvaram.

SP. Rudra Yuddha. 57.35-40

Miscellaneous

Śiva Śakti as the great causality wherein the world-ocean is contained in the subtle form—

Cetassamudramākuñcya cintākallolalolitam.
Satvaratnam tamogrāham rajovidrumavallitam.
Yasya prasādāttiṣṭhāvah sukhamānandakānane.
Parikṣiptamanovṛittau bahiṣcintāture sukham.

SP. Rudra. Sṛiṣṭi. 6. 35-36

Nandikeśvara's description of Kārtikeya who was living with the Krittikās not known by anyone—

Putrastvam viśvasanhartustvām prāptuñcākṣamā imāh.
Nāgnim goptum yathā śaktah śuṣkavrikṣah svakoṭare.
Dīptavānstvam ca viśveṣu nāsām geheṣu śobhase.
Yathā patanmahākūpe dvijarājo na rājate.
Karoṣi ca yathā'lokam nācchhanno'smāsu tejasā.
Yathā sūryah kalācchhanno na bhaven mānavasy ca.
Viṣṇustvam jagatām vyāpī nānyo jāto'siśāmbhavah.
Yathā na keṣām vyāpyam ca tatsarvam vyāpakam nabhah.
Yogindro nānuliptaśca bhāgī cetparipoṣane,
Naiva lipto yathātmā ca karmayogeṣu jīvinām.
Viśvārambhastvamīśaśca nāsute sambhavet sthitih.
Guṇānām tejasām rāśiryathātmānam ca yoginah.
Bhrātarye tvām na jānanti te narā hatabuddhayah.
Nādriyante yathā bhekāstvekavāsāśca pankajān.

SP. Rudra. Kumāra. 4. 54-60

Śiva holds his anger back —

Krodham ca nihsṛitam netrāddhārayāmi bṛihaspate.
Katham hi kancukīm sarpah sandhatte cojjhitām punah.

SP. Rudra, Yuddha. 13.43

Pārvatī disappeared in the presence of Jālandhara like a flash of lightning—

Jagāmāntarhitā vegāt sā tadottaramānasam.
Tāmadṛiśya tato daityah kṣaṇādvidyullatāmiva.
Javenāgāt punaryoddhum yatra devo maheśvarah.

SP. Rudra. Yuddha. 22.42-43

The palms of Pārvatī are compared to the lotuses of coral and gold :

Pravālahemābjadhṛitaprabhābhyām
Karāmbhujābhyām nimimīla netre.
Harasya netreṣu nimīliteṣu
Kṣaṇena jātah sumahāndhakārah. SP. Rudra. Yuddha. 42.17

A king named Bhadrāyu gave money as a compensation to a Brāhmaṇa whose wife had been killed by the lion. The Brāhmaṇa was indifferent to wealth—

Kimādarśena cāndhasya kimgṛihairbhaikṣyajīvinah.
Kimpustakena Muḍhasya nistrikasya dhanena kim.
SP. Śatarudra, 27.36

Avadhuteśvara Śiva's speech to the gods who could not recognise his true nature—

Krodhācca nissritantejo dhārayāmi svanetratah.
Katham hi kañcukīm sarpassandhatte cojjhitām punah.
SP. Śatarudra. 30.29

A description of Mahāvarāha—

Vapurmahāvarāhasya śuśubhe puṣpasamvṛitam.
Patadbhiriva khadyotaih prānśuranjanaparvatah.
SP. Vāya. 11.33

Nārada emerging from the abode of Brahmā—

Upavīṇayitum devam nakulīśvaramīśvaram.
Bhavanānniryayau dhāturjaladādanśumāniva.
SP. Vāya. Uttara, 40.21

The Skanda lake—

Śaivalairutpalaih padmaih kumudaistārakopamaih.
Tarangairabhrasankāśairākāśamiva bhūmigam.
SP. Vāya. Uttara. 41.3

Śailāda, an incarnation of Śiva—

Kanṭhe nāgena maulau ca śaśānkenāpyalankṛitam.
Savigrahamivaiśvaryam sāmarthyamiva sakriyam.
Samāptamiva nirvāṇam sarvajñamiva sangatam.
Dṛiṣṭvā prahṛiṣṭavadano brahmaputrah maharṣibhih.
SP. Vāya. Uttara. 41. 32-33

Appendix B

SOME NOTEWORTHY METRES

Āryā—occurs five times only at the end of the chapters.

1. Iti vah kathitamaśeṣam nāham śaktah samāsato vyāsāt.
   vaktum śambhośca guṇānśeṣasyāpi na mukhāni syuh.
   SP Umā. 4.78
2. Sthitvā sukhāsane sve SP Umā. 4.78
3. Etat kathitamaśeṣam vāyossiddhim ,, 27.15
4. Vahnigatam bhūmadhye prakāśate ,, 27.17
5. Netre karaśākhābhih kiñcit ,, 27.18

Indravajrā—Employed liberally for various expressions as well as at the end of chapters.

1. ye janmabhājah khalu jīvaloke SP Māhātmya 7.49
2. Vatsa prasanno'smi hare yatastvam SP Vidyeś. 7,31
3. Svāmin prasīdādya mahāvibhūte ,, 8.10
   (one line only)
4. Kailāsa pīthāsanamadhyasanstham SP. Vidyeś. 20. 51.
5. Rudrākṣamekam śirasā bibharti ,, ,, 25.50
6. Jānāmi dharmam na ca me pravritti
   rjānāmyadharmam na ca me nivṛittih.
   Tvayā mahādeva hṛidi sthitena
   Yathā niyukto'smi tathā karomi SP. Rudra. Sriṣṭi 13.4
7. Yajjyotirabhram svapuram purāṇam
   SP. Rudra. Satī. 19.75
8. Pāṣaṇdino durjanapāpaśīlā ,, ,, 26.16
9. Rudro hyayam yajñabahiṣkṛito me ,, ,, 26.18
10. Gandharvavidyādharsiddhasanghān. ,, ,, 27.19
11. Dvijarṣirājarṣisurarṣisanghā ,, ,, 27.20
12. Yonirdharitrī jagatām tvameva SP. Rudra Pārvatī 5.26
13. Tvam jātavedogataśaktirugrā ,, ,, 5.27
14. Yā ceṣṭarūpāṇi vidhāya devī ,, ,, 5.29

15. Atraiva so'ham tapasā pareṇa SP. Rudra Pārvatī 13.26
16. Śailādhirājo'pyatha menakāpi „ „ 21.18
17. Ityevamuktah sa tayā mahātmā „ „ 29.38
18. Kenāpyupāyena phalam hi sādhyam „ „ 41.50
19. Kalyāṇakartā kalikalamaṣaghnah
    Kuberabandhuh karuṇārdracittah.
    Triṣaṭkanetro rasavaktraśobhī
    Yajñam prapūrṇam kuru me guha tvam
    SP. Rudra Kum. 6.17
20. Māhātmyametadvṛiṣabhadhvajasya „ Yuddha 42.8
21. Ko hyandhako vai bhagavān munīśa „ „ 9
22. Etatsamastam sarahasyamadya „ „ 10
23. Vyāsasya caitad vacanam niśamya „ „ 12
24. Kālo'smyaham lolavināśahetur
    lokān samāhartumaham pravṛittah.
    Mṛityormṛityum viddhi mām vīrabhadra
    Jīvantyete matprasādena devāh SP Śatarudra 11.35
25. Stutveti vipro nipapāta bhūmau. „ „ 13.50
26. Sarveṇa gāngena jalena samyaṇ
    Mṛitparvatenāpyatha bhāvaduṣṭah.
    Ājanmanah snānaparo manuṣyo
    Na śudhyatītyeva vayam vadāmah SP. Umā 23.21
27. Prajvālya vahnim ghṛitatailasiktam. „ „ 23.22
28. Gangāditīrtheṣu vasantimatsyāh „ „ 23.23
29. Kham tena yannaśyati ghorarūpah „ „ 26.9
30. Tvayā sa coktah kathayā janānām. „ „ 26.10
31. Tadadya bhoh kāla ihāsti kiñcid „ „ 26.11
32. Na hanyate devavaraistu daityaih „ „ 26.12
33. Celuh kvacitkecana ṣīrṇakeśāh SP Vāyavīya 22.70

Indravanśā—occurs very rarely

1. Ābhāṣya caivam girijā ca menakām
   SP. Rudra Pārvatī 23.16
2. Jagmustathoktāh śivayā hi parvatāh. „ „ 23.17
3. Ebhih sameto giribhirmahāmate „ „ 41.14
4. Śrutvā tadā tām gagane samīritām. „ Kumāra 10.15
   (irregular)

Upajāti—employed freely for various expressions.

1. Vikaitavo dharma iha praṇīto — SP. Vidyeś. 2.66.
2. Vatsa prasanno'smi hare yarastvam — ,, ,, 7.31
3. Itah param te pṛithagātmanaśca — ,, ,, 7.32
4. Sa vai gṛihītvaikakareṇa keśam — ,, ,, 8.4
5. Pitā tavotsṛiṣṭavibhūṣaṇāmbarah — ,, ,, 8.5
6. Tvayā prayatnena purā hi dattam — 8.7
7. Yaccandanaiścandanake'pi miśram — ,, ,, 24.50
8. Vande śivam tam prakṛiteranādim — SP. Rudra Srisṭi 1.2
9. Vande'ntarastham nijagūdharūpam — ,, ,, 1.3
10. Puram hi vargairgirirājavandyaih. — SP. Rudra Satī 22.33
11. Svecchhāvihāraistava kautukāni — ,, ,, 22.28
12. Siddhānganāste racitāsanā bhuvam — ,, ,, 22.29
13. Phaṇindrakanyā girikanyakāśca — ,, ,, 22.30
14. Namo namah kāraṇakāraṇāya
    Divyāmritajñānavibhūtidāya.
    Samastalokāntarabhūtidāya
    Prakāśarūpāya parātparāya, — SP. Rudra Sati 6.20

Prayer of Durgā by Brahmā—

15. Namo namaste jagatah pravṛitti-
    nivrittirūpe sthitisargarūpe.
    Carācarāṇām bhavatī suśaktih
    Sanātanī sarvavimohanitih. — SP. Rudra. Sati. 11.10
16. Yā śrīh sadā keśavamūrtimālā
    Viśvambharā yā sakalam bibharti.
    Yā tvam purā sṛiṣṭikarī maheśī
    hartrī trilokasya parā guṇebhayah. — ,, ,, 11.11
17. Yā yoginām vai mahitā manojā
    sā tvam namaste paramāṇusāre.
    Yamādipūte hṛidi yoginām yā
    yā yoginām dhyānapathe pratītā. — ,, ,, 11.12
18. Prakāśa śudhyādiyutā virāgā
    sā tvam hi vidyā vividhāvalambā.
    Kūṭasthamavyaktamanantarūpam
    tvam bibhratī kālamayī jaganti. — ,, ,, 11.13
19. Vikārabījam prakaroṣi nityam
    Guṇānvitā sarvajaneṣu nūnam.
    Tvam vai guṇānām cā śive trayāṇām
    nidānabhūtā ca tatah parāsi. — ,, ,, 11.14

20. Satvam rajastāmasa ityamiṣām
vikārahīnā sabhuvastitīryā.
Sā tvam guṇānām jagadekahetum.
Brahmāntarārambhasi cātsi pāsi. „ „ 11.15
21. Ityevamuktvā sa mahākhalastadā SP. Rudra Satī 26.17
22. Ityevamuktah sa tayā mahātmā „ „ 26.38
23. Svacakramādāya mahānubhāvah „ „ 37.22
24. Jñātvā ca tatsarvamidam bhaviṣyam „ „ 37.42
25. Samastagīrvāṇagaṇasya śaktih SP. Rudra Pārvatī 3.36
26. Tathaiva sarvam parayā mudānvitah „ „ 38.5
27. Tatheti coktvāgama āśu hi tvam „ „ 41.15
28. Ekāntamāśritya ca mām hi viṣṇum „ „ 41.24
29. Tvaṣṭrā kṛitam tad vikṛitam vicitram „ „ 41.25
30. Ebhih sameto jagadekabandhuh „ „ 41.35
31. Tathāparā vai dvijayoṣitaśca „ „ 47.55
32. Kailāsamāgatya śivām vivāhya SP. Kumāra. 1.10
33. Karoti kim tasya balī vipakṣo „ „ 6.13
34. Padbhyām tadāsau paridhāvamāno „ „ 9.12
35. Dṛiṣṭvā tamāyāntamatipracaṇḍam „ „ 9.13
36. Anena sākam hyahamekavīro „ „ 9.14
37. Ityevamuktvā sa tadā mahābalah „ „ 9.15
38. Ityevamuktvā tu vidhūya puṇyam „ „ 9.36
39. Nimeṣamātrātsahasā mahaujāh „ „ 9.52
40. Svarociṣā bhāsitadigvitānam „ „ 9.53
41. Namo'stu te dānavavaryahantre „ „ 12.3
(Irregular)
42. Tam devadevam tripuram nihantum
SP. Rudra Yuddha 9.28
43. Halaiśca śālairmuśalairbhuśuṇḍaih „ „ 9.29
44. Nānāyudhāḍhyāh paramaprakāśāh „ „ 9.30
45. Dagdhum jagatsarvamidam samarthāh „ „ 9.41
46. Sa eva dagdhum tripurāṇi tāni „ „ 9.42
47. Te Kālanemipramukhāstato'surāh „ „ 14.39
48. Sa cāpi vīro'mbudhibālako'sau „ „ 14.40
49. Purāgato bhaktakṛipākaro'sau „ „ 42.13
50. Sa rājadhānīm ca vidhāya tasyām „ „ 42.14
51. Sa ekadā mandaranāmadheyam „ „ 42.15
52. Pūrve diśo mandaraśailasansthā „ „ 42.16
53. Pravālahemābja dhritaprabhābhyām „ „ 42.17

54. Tatsparśayogācca maheśvarasya SP. Rudra Yuddha 42.18
55. Garbho babhūvātha karālavaktro ,, ,, 42.19
56. Gāyan hasan prarudannṛityamāno ,, ,, 42.20
57. Nimīlya netrāṇi kṛitam ca karma ,, ,, 42.21
58. Jāte prakāśe sati ghorarūpe ,, ,, 42.22
59. Ko'yam virūpo bhagavān hi jāto ,, ,, 42.23
60. Śrutvā harastadvacanam priyāyāh ,, ,, 42.24
61. Śriṇvambike hyadbhutavṛittakāre ,, ,, 42.25
62. Tvam cāsya kartāsyayathānurūpam ,, ,, 42.26
63. Gaurī tato bhartṛivaco niśamya ,, ,, 42.27
64. Kāle'tha tasminśiśire prayāte ,, ,, 42.28
65. Araṇyamāśritya tapaścakāra ,, ,, 42.29
66. Tuṣṭah pinākī tapasāsya samyak ,, ,, 42.30
67. Sarasyamākarṇya maheśavākyam ,, ,, 42.32
68. Putrastu me candralalāṭa nāsti ,, ,, 42.33
69. Yasmācca madbhrāturanantavīryāh ,, ,, 42.34
70. Rājyam parasya svabalena hṛitvā ,, ,, 42.35
71. Ūrdhvam gatih putravatām niruktā ,, ,, 42.36
72. Niranvayasyātha na santi lokāh ,, ,, 42.37
73. Etadbhavastadvacanam niśamya ,, ,, 42.38
74. Mamātmajam tvandhakanāmadheyam ,, ,, 42.39
75. Ityevamuktvā pradadau sa tasmai ,, ,, 42.40
76. Tato harāt prāpya sutam sa daityah SP. Rudra Yuddha 42.41
77. Tatstu putram giriśādavāpya ,, ,, 42.42
78. Tatastu devairmunibhiśca siddhaih 42.43
79. Ghoṇāprahārairvividhairdharitrīm ,, ,, 42.44
80. Pādaprahārairaśaniprakāśaih ,, ,, 42.45
81. Hiraṇyanetrasya śirojvalantam. ,, ,, 42.46
82. Svasthānamāgatya tato dbaritrīm ,, ,, 42.47
83. Devaih samastairmunibhih prahṛiṣṭaih ,, ,, 42.48
84. Hiraṇyanetre'tha hate'sureśe ,, ,, 42.49
85. Pratāpya lokānakhilānstato'sau ,, ,, 43.15
86. Mrityorbhayam me bhagavan prajesh ,, ,, 43.16
87. Devaiśca daityairmunibhiśca siddhaih ,, ,, 43.17
88. Tasyaitadīdṛigvacanam niśamya ,, ,, 43.18
89. Alam tapaste paripūrṇakāmah ,, ,, 43.19
90. Rājyābhiṣiktah prapitāmahena ,, ,, 43.20
1. Tato bhayādindramukhāṣca devāh ,, ,, 43.21

92. Ārādhayāmāsuratīva viṣṇum SP. Rudra Yuddha 43.22
93. Śrutvā tadīyam sakalam hi duhkham „ „ 43.23
94. Āśvāsya devānakhilānmunīnvā „ „ 43.24
95. Śrutvā rameśasya vacaḥ sureśāḥ „ „ 43.25
96. Āśritya rūpam jaṭilam karālam „ „ 43.26
97. Yugāntakālāgnisamaprabhāvam „ „ 43.27
98. Kritvā ca yuddham prabalaih sa daityah „ „ 43.28
99. Dṛiṣṭah sa daityairatulaprabhāvah „ „ 43.29
100. Eṣa praviṣṭo bhagavānananto „ „ 43.30
101. Yasmānna yoddhā bhuvanatraye'pi „ „ 43.31
102. Uktveti putram ditijādhinātho „ „ 43.32
103. Tasyājñayā daityavarāstataste „ „ 43.33
104. Daityeṣu dagdheṣvapi daityarājah „ „ 43.34
105. Sanyudhyatoreva tayorjagāma „ „ 43.35
106. Tatah sa daityah sahasā bahūnśca „ „ 43.36
107. Tatah suyuddham tvatiduhsaham tu „ „ 43.37
108. Tato gṛihītah sa mṛigādhipena „ „ 43.38
109. Nakhāstrahṛitpadmamasṛigvimiśram „ „ 43.39
110. Tasmin hate devarlpau prasannah „ „ 43.40
111. Tato'tihṛiṣṭāh sakalāḥ sureśāh „ „ 43.41
112. Pravarṇitam tvandhakajanma rudrāt „ „ 43.42
113. Śriṇu tvidānīm dvijavarya matto „ „ 43.43
114. Tato hiraṇyākṣasutah kadācit „ „ 44.2
115. Sa tvam na bhāgī khalu rājyakasya „ „ 44.3
116. Teṣām tu vākyāni niśamya tāni „ „ 44.4
117. Varṣāyutam tatra tapaścacāra „ „ 44.5
118. Prajvālya vahnim sma juhoti gātra „ „ 44.6
119. Snāyvasthiśeṣam kuṇapam tadāsau „ „ 44.7
120. Tatah sa driṣṭastridaśālayairjanaih „ „ 44.8
121. Nivārayitvātha pitāmahastam „ „ 44.9
122. Sa padmayonestu vaco niśamya „ „ 44.10
123. Andhasya divyam hi tathāstu „ „ 44.11
124. Nārāyaṇādvā ditijendraśatroh „ „ 44.12
125. Daityendra sarvam bhavitā tadetad „ „ 44.13
126. Atyantadīrgham khalu jīvitam tu „ „ 44.14
127. Kālatraye yāśca bhavanti nāryah „ „ 44.15
128. Kāyena vācā manasāpyagamyā „ „ 44.16
129. Vākyam tadākarṇya sa padmayonih „ „ 44.17
130. Yatkānkṣase daityavarāstu te vai „ „ 44.18

131. Śrutvā tadetadvacanam munīṣa SP. Rudra. Yuddha 44.19
132. Katham vibho vairibalam praviśya ,, ,, 44.20
133. Śrutvā vacastasya sa padmayonih ,, ,. 44.21
134. Sanspriṣṭamātrah sa ca daityarājah ,, ,, 44.22
135. Utsrijya rājyam sakalam ca tasmai ,, ,, 44.23
136. Tato'ndhakah svargamagādvijetum ,, ,, 44.24
137. Nāgānsuparṇān vararākṣasānśca ,, ,, 44.25
138. Trailokyametaddhicarācaram vai ,, ,, 44.26
139. Rasātale caiva tathā dharāyām ,, ,, 44.27
140. Krīḍāyamānah sa tu madhyavartī ,, ,, 44.28
141. Anyāni divyāni tu yadrasāni ,, ,, 44.29
142. Puṣpārghadhūpānnavilepanaiśca ,, ,, 44.30
143. Jānāti kiñcinna śubbham paratra ,, ,, 44.31
144. Tatah pramattastu sutān pradhānān ,, ,, 44.32
145. Vedān dvijān vittamadādibhūto ,, ,, 44.33
146. Tatah kadācidgatavān sasainyo ,, ,, 44.34
147. Svargopamām tatra nirīkṣya śobhām ,, ,, 44.35
148. Śubham driḍham tatra puram sa kritvā ,, ,, 44.36
149. Duryodhano vaidhaśahastisanjñau ,, ,, 44.37
150. Te śīghragā daityavarāstu harṣād ,, ,, 44.38
151. Guhāntare dhyānanimīlitākṣo ,, ,, 44.39
152. Nāgendrabhogāvrita sarvagātrah ,, ,, 44.40
153. Khaṇgī triśūlī lakuṭi kapardī ,, ,, 44.41
154. Tasyāvidūre puruṣaśca driṣṭah ,, ,, 44.42
155. Tasyopaviṣṭasya tapasvino'pi ,, ,, 44.43
156. Pravāla-muktāmaṇi-hemaratna ,, ,, 44.44
157. Mānyā maheśasya ca divyanārī ,, ,, 44.45
158. Śrutveti teṣām vacanāni tāni ,, ,, 44.46
159. Āsādya te tam munimaprameyam ,, ,, 44.47
160. Hiraṇyanetrasya suto mahātmā ,, ,, 44.48
161. Tanmantriṇo vai vayamanga vīrāh ,, ,, 44.49
162. Tvam kasya putro'si kimarthamatra 44.50
163. Kvedam śarīram tava bhasmadigdham ,, ,, 44.51
164. Kva Jāhnavī puṇyatamā jaṭāgre ,, ,, 44.52
165. Jaradgavārohaṇamapraśastam ,, ,, 44.53
166. Prayacchha nārīm mama sāntvapūrvam ,, ,, 44.54
167. Vimuñca śastrāṇi mayādya coktah ,, ,, 44.55
168. Matvāndhakam duṣṭamatim pradhāno ,, ,, 44.56
169. Yadyasmi rudrastava kim mayā syāt ,, ,, 44.57

170. Nāham kvacitsvam pitaram smarāmi „ „ 44.58
171. Amūlametanmayi tu prasiddham „ „ 44.59
172. Etarhi yadyadrucitam tavāsti „ „ 44.60
173. Gambhīrametadvacanam niśamya „ „ 44.61
174. Babhāṣire daityapatim pramattam „ „ 44.62
174. Niśācaraścancalaśauryadhairyah „ „ 44.63
176. Rājatvamukto'khiladaityanāthah „ „ 44.64
177. Kvāham ca śastrāṇi ca dāruṇāni „ „ 44.65
178. Kvāyam svarūpah kva ca mandabhāgyo „ „ 44.66
179. Vajrāśanaistulyamihāsti śastram „ „ 44.67
180. Ityevamādīni vacānsi bhadre „ „ 44.68
181. Vivastuśūnyairbahubhih pralāpaih „ „ 44.69
182. Tatah sa teṣām vacanam niśamya „ „ 44.70
183. Grihītakhaḍgo varadānamattah „ „ 44.71
184. Gatastato mattagajendragāmī „ „ 45.1
185. Dadarśa daityah smarabāṇaviddho „ „ 45.2
186. Tathā pradarśyāsu punah punaśca „ „ 45.3
187. Pāśāṇavrikṣāśanitoyavahni „ „ 45.4
188. Niśamya tadgām svamatam sa tasmai „ „ 45.5
189. Tatastu sangrāmaśiro vihāya „ „ 45.6
190. Cakrustadājim saha vīrakeṇa „ „ 45.7
191. Virocanastatra cakāra yuddham „ „ 45.8
192. Te yuddhyamānāh vijitāh samantāt „ „ 45.9
193. Bheruṇḍajānābhinayapravritte „ „ 45.10
194. Bhagnaistu daityairbhagavān pinākī „ „ 45.11
195. Tasmādbalam yanmama tatpraṇaṣṭam „ „ 45.12
196. Utpādya divyam paramādbhutam tu „ „ 45.13
197. Etāvaduktvā vacanam mahātmā „ „ 45.14
198. Cartnm hi sakyam tu surāsurairyat „ „ 45.15
199. Pativratā śīlaguṇopapannā „ „ 45.16
200. Tatah sa daityo varadānamattah „ „ 45.17
201. Atyabhutam tatra cakāra yuddham „ „ 45.18
202. Khaḍgaih śakuntaih saha bhindipālaih „ „ 45.19
203. Nārācamukhyairniśitaiśca śūlaih „ „ 45.20
204. Adīdhitirbhinnatanuh papāta „ „ 45.21
205. Ācchhāditam vīrakamastrajālaih „ „ 45.22
206. Bhayena sasmāra pitāmaham tu „ „ 45.23
207. Brahmā tayā samsmritamātra eva „ „ 45.24
208. Bhūtvā striyaste viviśustadānīm „ „ 45.25

209. Yasmāt surājyāsanasansthitānām SP Rudra Yuddha 45.26
210. Rūpāṇi divyāni mahādbhutāni „ „ 45.27
211. Strībhih sahasraiśca śatairanekaih „ „ 45.28
212. Mūrcchhām vihāyādbhutacaṇḍavīryah „ „ 45.29
213. Brāhmī tato daṇḍakarāviruddhā „ „ 45.30
214. Viniryayau lāngaladaṇḍahasto „ „ 45.31
215. Sahasranetrāyudhi susthirā ca „ „ 45.32
216. Sutīkṣṇakhaḍgodyatapāṇirūpā „ „ 45.33
217. Pracaṇḍavātaprabhavā ca devī „ „ 45.34
218. Yajneśvarī tīkṣṇamukhā virūpā „ „ 45.35
219. Driṣṭvā ca tatsainyamananta-pāram „ „ 45.36
220. Cakruh samādhāya manah samastāh „ „ 45.37
221. Cakrurmahāyuddhamabhūtapūrvam „ „ 45.38
222. Atyadbhutam tatra cakāra yuddham „ „ 45.39
223. Hiraṇyanetrātmaja eva bhūpah „ „ 45.40
224. Mukham karālam vidhisevayāsya „ „ 45.41
225. Gate tato varṣasahasramātre „ „ 45.42
226. Praṇamya gaurī giriśam ca murdhnā „ „ 45.43
227. Kanthe grihītvā tu guhām praviṣṭo „ „ 45.44
228. Tato na gaurīm giririśam ca dṛiṣṭvā „ „ 45.45
229. Taistaih prahārairapi jarjarāngah „ „ 45.46
230. Sampreṣito'ham viviśe guhām tu „ „ 45.47
231. Prāyo bhavānstāpasastajjuṣasva „ „ 45.48
232. Atīva daityeṣu mahāvirodhī „ „ 45.49
233. Etadvaco dūtamukhānniśamya „ „ 45.50
234. Vyaktam vacaste tadatīva cogram „ „ 45.51
235. Yah syādaśakto bhuvi tasya ko'rtho „ „ 45.52
236. Śarīrayātrāpi kutastvaśakteh „ „ 45.53
237. Tasyeṇgitajñasya sa daityarājo „ „ 46.1
238. Guhāmukham prāpya maheśvarasya „ „ 46.2
239. Dvāram hi kecidruciram babhanjuh „ „ 46.3
240. Viloḍayejurmuditāśca kecit „ „ 46.4
241. Bhutāni cānyāni sudāruṇāni „ „ 46.5
242. Uṣṭraih kharaih pakṣivaraiśca simhaih „ „ 46.6
243. Anyaiśca nānāvidhajīvasanghaih „ „ 46.7
244. Nadīnadaih parvatavāhanaiśca „ „ 46.8
245. Visarjayāmāsa raṇāya devān „ „ 46.9
246. Cakruryugāntapratimamca yuddham „ „ 46.10
247. Tasmin kṣane yuddhyamānāśca sarve „ „ 46.11

248. Vihāya sangrāmaśiroguhām tām SP Rudra Yuddha 46.12
249. Āścaryarūpe pramatheśvarāṇām „ „ 47.40
250. Jayeti coktavā jayayonimugram „ „ 47.41
251. Tadbhārgaveṇādya kritam vrithā nah „ „ 47.42
252. Tuhuṇḍaḍuṇḍādikakumbhajambha „ „ 47.43
253. Yadi hyasau daityavarānnirastān „ „ 47.44
254. Ityevamuktah pramatheśvareṇa „ „ 47.45
255. Nandin prayāhi tvarito'timātram „ „ 47.46
256. Sa evamukto vriṣabhadhvajena „ „ 47.47
257. Tam rakṣyamāṇam ditijaih samastaih „ „ 47.48
258. Srastāmbaram vicyutabhūṣaṇañca „ „ 47.49
259. Dambholiśūlāsiparaśvadhānām „ „ 47.50
260. Tam bhārgavam prāpya gaṇādhirājo „ „ 47.51
261. Ayam sa Śukro bhagavānitīdam „ „ 47.52
262. Na kimciduktvā sa hi bhūtagoptā „ „ 47.53
263. Tadaiva sarveṣvasuro'dhikāre
Ṣvindrādikānām viniveśya samyak
Śumbhādikān daityavarān pṛithak pṛithak
Svayam suvarṇādriguhām vyagānmune.
„ „ 15.66

A—Upendravajrā; B—Indravajrā; C—Indravamśā; D—Vanśastha in the verse above)

264. Vande mahānandamanantalīlam
maheśvaram sarvavibhum mahāntam
Gaurīpriyam kārtikavighnarāja
Samudbhavam Śankaramādidevam.
SP. Śatarudra. 1.1
265. Jñātva ca tatsarvamidam surāṇām „ „ 24.37
266. Aho surā duṣṭatarāśca sarve „ „ 24.38
267. Sā tam vilokyākhiladevadevam „ „ 26.52
268. Tamīśvaram pañcamukham trinetram „ „ 27.47
269. Mṛiṇālagauram gajacarmavāsasam „ „ 27.48
270. Śūlāsikhaṭvāṇgakuṭhāracarma „ „ 27.49
271. Taddarśanānandavijrimbhitāśayah „ „ 27.53
272. Ādau yadeṣā Śivanām nārī SP. Koṭirudra 9.34
273. Anyo na dṛiṣṭah sukhado hi mārgah
Purāṇamārgo hi sadā variṣṭhah
Śāstram vinā sarvamidam na bhāti
Sūryeṇa hīnā iva jīvalokāh SP. Umā. 13.42

274. Pāpam kṛitam yaddivase niśāyām SP. Umā 14.28
275. Bālena vṛiddhena mayā hi yūnā „ „ 14.29
276. Pātre prayuktam draviṇam mayādya „ „ 14.30
277. Svargāpavargāspadamārgabhūtam „ „ 18.19
278. Avāpya mānuṣyamayam kadācit „ „ 18.20
279. Āpsyanti dhanyāh khalu te manuṣyāh „ „ 18.21
280. Evam kritānugrahamātmaśiṣyam „ „ 23.24
281. Yannaimiṣāraṇyamunīśvarāṇām „ „ 23.25
282. Yatasca bhūtāni mahāntī pañca „ „ 24.35
(The first two Pādas are Upendravajrā, the last two being Vamśasatha).
283. Śrutvā munīndro bhavatīmukhābjāt „ „ 23.26
284. Vedāhametam puruṣam mahāntam „ „ 27.25
285. Balena nāgasturago javena „ „ 27.32
286. Jīvannaro varṣaśatam surāṇām „ „ 27.33
287. Sindūravarṇāya sumaṇḍalāya SP. Kailāsa 6.39
288. Saraktacūrṇam sasuvarṇatoynm „ „ 6.40
289. Ataśca sankṣepamidam śriṇudhvam SP. Vāyavīya 6.76
260. Abuddhipūrvah kathito mayaiṣah „ „ 10.45
291. Yattatsmṛitam kāraṇamaprameyam „ „ 10.46
292. Utpādakatvādrajaso'tirekāt „ „ 10.47
293. Prakṛityavasthāpitakāraṇānām „ „ 10.48
294. Etanmakheśasya suvarṇapātre „ „ 10.19
295. Tatastu dakṣapratipāditasya „ „ 19.67
296. Nirmathya sendrānamarān gaṇendrān „ „ 20.37
297. Nandanti keccit praharanti keccit „ „ 20.38
298. Kecijjighṛikṣanti ghanān satoyān „ „ 20.39
299. Ākśipya keccicca varāyudhāni „ „ 20.40
300. Utpāṭya cotpāṭya gṛihāṇi kecit „ „ 20.41
301. Udvartitadvārakapāṭakuḍyam „ „ 20.42
302. Hā nātha tāteti pitah suteti „ „ 20.43
303. Kecicca tatra tridaśā vipannāh „ „ 22.71
304. Samutpathaprasthitamapradhriṣyo „ „ 22.72
305. Tvameva devākhilalokakartā „ „ 23.20
306. Ājñābalāttasya dharā sthiteha SP. Uttara. 2.44
307. Sanatkumāreṇa ca tatsamastam „ „ 41.37
308. Nāvedavidbhyah kathanīyametad „ „ 41.38
309. Mārgeṇa sevānugatena yaistad „ „ 41.39
310. Parasparasyopakṛitam bhavadbhih „ „ 41.40

Upendravajrā—a metre used for various expressions—

1. Tvayā prayatnena purā hi dattam
   Yadasya pañcānanamīśa cihnam.
   Tasmāt kṣamasvādya manugrahārham
   Kuru prasādam vidhaye hyamuṣmai.
   (With C irregular) SP. Vidyeś. 8.7

2. Namo namah kāraṇakāraṇāya
   Divyāmṛitajñānavibhūtidāya
   Samastalokāntarabhūtidāya
   Prakāśarūpāya parātparāya. SP. Rudra Satī 6.20

3. Gaṇaih sametah kila tairmahātmā ,, ,, 33.6
4. Svacakramādāya mahānubhāvah. ,, ,, 37.22
5. Dṛiṣṭvāpyavadhyatvamadīnatām ca ,, ,, 38.49
6. Ārādhayāmāsa harim mukundam ,, ,, 38.50
7. Sampūjya caivam tridaśeśvarādyaih ,, ,, 38.53
8. Samastagīrvāṇagaṇasya śaktih SP. Pārvatī 3.36
9. Tapasvinoktam vacanam niśamya ,, ,, 12.36
10. Śivam purāṇam puruṣam hyadhīśam ,, ,, 23.41
11. Tatheti coktvāgama āśu hi tvam ,, ,, 41.15
12. Dadāti vā naiva dadāti śailah ,, ,, 41.40
13. Kailāsamāgatya Śivām vivāhya SP. Kumāra 1.10
14. Svamankamāropya tadā maheśah ,, ,, 5.32
15. Tadā ca teṣām suradānavānām ,, ,, 7.40
16. Tvameva kartā jagatām ca bhartā ,, ,, 12.4
17. Adṛiśyamasmābhiranekabhūtam SP. Yuddha 6.25
18. Tatah sa nandī saha ṣaṇmukhena ,, ,, 7.10
19. Gaṇeśvarairdevagaṇaiśca bhṛingī ,, ,, 9.33
20. Tatah pramagnam svabalam vilokya ,, ,, 20.62
21. Tatah sa vaiśyah śiva eka eva ,, ,, 26.42
22. Idam caritram paramam pavitram ,, ,, 26.64
23. Idam caritram paramam pavitram ,, ,, 28.38
24. Idam caritram paramam pavitram SP. Śatarudra 27.70
25. Idam caritram paramam pavitram ,, ,, 28.38
26. Na hanyate devavaraistu daityaih SP. Umā. 26.12
27. Na yasya kālo na ca bandhamuktī SP. Vāyavīya 7.26
28. Tatah sanārāyaṇakāh sarudrāh ,, ,, 22.69
29. Sa vāraṇaścāru tadā vibhum tam ,, ,, 35.9

Drutavilambita—a rare metre in the SP.

1. Sa ca tatastridaśānśaraṇāgatān SP. Vāyavīya 23.52
2. Yadidamāga ihācaritam suraih „ „ 23.53
3. Tadiha yūyamapi prakṛitam manas „ „ 23.54
4. Iti surānabhidhāya sureśvaro „ „ 23.55
5. Atha surā api te vigata-vyathāh „ „ 23.56
6. Atha jagāma munestu tapovanam „ „ 35.8
7. Atha ca te paśupāśamumukṣayā SP. Uttara 41.42

Puṣpitāgrā—though employed for various expressions, occurs a few times only.

1. Varasamararatairyutam samantāt SP. R. Yuddha 1.74
2. Iṭi Śivavacanam niśamya viṣṇuh SP. Koṭirudra 38.87
3. Iti sa hi mahatīm mahīm mahīdhraih SP. Vāyavīya 11.36
4. Sakalabhuvanabhūtabhāvanābhyām
   Janana-vināśavihīnavigrahābhyām
   Suravara-yuvatīvapurdharābhyām
   Satatamaham praṇato'smi sankarābhyām „ „ 15.35
5. Jaya jaya jagadekanātha Śambho
   Prakṛitimanohara nityacitsvabhāva.
   Atigatakaluṣaprapañcavācāmapi
   Manasām padavīmatītastvam. SP. Vāya. Uttara 31.2

Prithvī—occurs once only.

1. Kṛipālalitavīkṣaṇam smitamanojñavaktrāmbujam.
   Śaśānkakalayojvalam śamitaghoratāpatrayam.
   Karotu kimapi sphuratparamasaukhyasaccidvapur-
   dhārādharasutābhujodvalayitam maho mangalam.
   SP Koṭirudra. 1.2

Bhujangaprayāta—occurs once only.

1. Avarṣanstadā puṣkarāvartakādyā
   Jaguh khecarāh kinnarāh siddhasādhyāh.
   Śilādātmajatvam gate mayṛiṣīndrāh
   Samantācca vriṣṭim vyadhuh kausumīm te.
   SP Śatarudra 6.39

Mandākrāntā—occurs once only.

1. Etacchhrutvā tribhuvanaguroh prāha gauri vihasya.
   SP. Umā. 26.13

Mālinī—The metre is mostly employed at the end of a chapter.

1. Sakalaguṇavibhedaih nityamaspaṣṭarūpam.
SP. Māhātmya 7.50
2. Iti ratipatiruccairmohayukto ratim tām. SP. R. Satī 4.34
3. Iti himagirikunja-prasthabhāge darīṣu. ,, ,, 21.47
4. Iti vacanamudāram nārada tvam girīśam.
SP. Pārvatī 8.56
5. Udayati yadi bhānuh paścime digvibhāge. ,, ,, 25.69
6. Vibudhagururapi tvām stotumīśo na hi syāt
Kathaya kathamaham syām mandabuddhirvarārcyah
Śuciraśuciranāryo yādṛiśāsrtādṛiśo vā
Padakamalaparāgam skanda te prārthayāmi.
SP. Rudra Kumāra 6.15
7. Iti kila śaranāmnā śankarasyāpi vrittam.
SP. Yuddha. 57.34
8. Sphaṭikamayamahībhṛitpādajābhyah śilābhyah.
SP. Vāyavīya 3,63
9. Iti sa vijitamanyoryādavenopamanyoh. SP. Uttara 40.1

(The above verse seems to be the last one of the 39th chap. of the Vāyavīya Uttara as the subject matter of the Jñānayoga narrated by Vāyu to the sages is duly concluded in it. This seems to be an error in the arrangement of the verses in the SP).

Vasantatilakā—is used for various occasions like the Vanśastha.

1. Śaivam purāṇamidamātmavidām variṣṭham.
SP. Māhātmya 1.50
2. Ādyantamangalamajātasamānabhāva-
māryam tamīśamajarāmaramātmadevam.
Pañcānanam prabalapañcavinodaśīlam
Sambhāvaye manasi śankaramambikeśam.
SP. Vidyeśvara. 1.1
3. Śaivam purāṇamamalam śivakīrtitam tat ,, ,, 2.65
4. Śaivam purāṇatilakam khalu satpurāṇam ,, ,, 2.67
5. Pūjājapeśaguṇarūpavilāsanāmnām ,, ,, 4.2
6. Gītātmanā śrutipadena ca bhāṣayā vā ,, ,. 4.3

7. Yenāpi kena karaṇena ca śabdapuñjam SP. Vidyeś 4.4
8. Satsangamena bhavati śravaṇam purastāt „ „ 4.5
9. Citradhvajavyajanacāmarapuṣpavarṣa „ „ 7.7
10. Ādyantahīnavapuṣi tvayi mohabuddhyā „ „ 7.30
11. Strībhistripuṇḍramalakāvadhī dhāraṇīyam „ „ 24.51
12. Varṇī vanī gṛihapatirniyamena dadhyāt „ „ 25.45
13. Yajñam samāpya sa munih kṛitakṛityabhāvam SP. Satī 7.18
14. Viśvodbhavasthitilayādiṣu hetumekam SP. Sṛiṣṭi 1.1
15. Rūpam tadevamatulam vadanam sucāru SP. Satī 22.31
16. Sansārasāgarakarālabhavāngaduhkha SP. Pārvatī 3.37
17. Nāsākṣivaktrabhujavakṣasi mānase ca „ „ 3.38
18. Viṣṇvādayah suragaṇāh munisiddhasanghāh „ Pārvātī 24.6
19. Māyāmayam kṛitmidam ca jagatsamagram „ „ 29.21
20. Evamvidhah suravarairmunibhistadānīm „ „ 48.9
21. Yasyājñayā jagadidam ca viśālameva „ „ 48.34
22. Putram nirīkṣya ca tayā jagadekabandhuh SP. Kumāra 5.26
23. Mandasmitena ca tadā bhagavān maheśah „ „ 5.37
24. Kṛitvārṇavāmbhasi śitam bhagavān rathāngam SP. Rudra Yūḍḍha 24.27
26. Tvam bhābhirābhirabhibhūya tamah samastam „ „ 50.24
26. Loko'tivelamativela mahāmahobhih „ „ 50.25
27. Tvam pāvane pathi sadā gatirapyupāsyah „ „ 50.26
28. Viśvaikapāvakanatāvaka pāvakaika „ „ 50.27
29. Viśvam pavitramamalam kila viśvanātha „ „ 50,28
30. Ākāśarūpabahirantarutāvakāśa „ „ 50.29
31. Viśvambharātmaka bibharṣi vibho'tra viśvam „ „ 50.30.
32. Ātmasvarūpa tava rūpa paramparābhih „ „ 50.31
33. Ityaṣṭamūrtibhirimābhirabandhubandho „ „ 50.32
34. Brahmādidevamunikinnaragīyamāna
gāthāviśeṣaśucicintitakīrtidhāmne
Vṛindārakāmalakirīṭavibhūṣaṇasrak
Pūjyābhirāmapadapankaja te namo'stu SP. Kailāsa 11.33
35. Śrutvedamadbhutamatam hi ṣadānanoktam „ „ 17.49

36. Śrutvārtanādamiti viśvanaro'pi moham
SP. Śatarudra 15.4

37. Viśvottarottaravicitramanorathasya
Yasyaikaśaktiśakale sakalah samāptah.
Ātmānamadhvapatimadhvavido vadanti
Tasmai namah sakalalokavilakṣaṇāya
SP. Vāyavīya 9.24

38. Sūte kṛitāśiṣi gate munayah suvṛittā
SP. Vāyavīya Uttara. 41.41

Vātormī—Occurs once only in irregular manner.

The *a* and *c* pādas are in Vātormī, whereas *b* is an irregular line and *d* is Śālinī.

1. Etacchhrutvā vacanam tasya śambhornirāmayam nihspṛiham niṣṭhuram ca.
Kālītātaścakito'bhūt surarṣe
Tadvat kincid vyākulaścāsa tūṣṇīm. SP. R. Pārvatī 12.35

Vanaśastha—The metre has been put to versatile use and occurs several times in the Purāṇa.

1. Aśakyamanyairyadanugraham vinā
Tṛiṇakṣyo'pyatra yadṛicchhayā kvacit. SP. Vidyeś. 6.21
(Two lines only)
2. Mahānalastambhavibhīṣaṇākṛitirbabhūva tanmadhyatale sa niṣkalah. ,, ,, 7.11
(Two lines only)
3. Samīkṣya tatrācyutamāyataśramam ,, ,, 7.26
4. Stambhāgrametatsamudīkṣitam hare ,, ,, 7.27
5. Vidhim prahartum śaṭhamagnilingatah ,, ,, 7.29
6. Punastayostatra tirahpaṭam guruh ,, ,, 10.25
7. Prabaddhahastau kila tau tadantike ,, ,, 10.27
8. Ete hi sarve ca surāsurā bhṛiśam SP. Satī 26,14
9. Śmasānavāsī nirapatrapo hyayam ,, ,, 26.15
10. Ete sureśā munayo mahattarāh ,, ,, 27.27
11. Yenaiva sarvāṇyapi mangalāni ,, ,, 27.28
12. Amangalānyeva ca mangalāni ,, ,, 27.29
(With occasional irregularities)
13. Dṛiṣṭvā tadānīm sakaleśvaram vibhum SP R. Pārvatī 12.13
14. Vavanda śīrṣṇā ca punarhimācalah ,, ,, 12.14

15. Ābhāṣya caivam girijām ca menakām SP. R. Pārvatī 23.16
16. Jagmustathoktāh Śivayā hi parvatāh „ „ 23.17
17. Tathaiva citram paramam mahojvalam „ „ 23.37
18. Tatasca sarve surapakṣadānavāh „ „ 39.43
19. Ebhih sametaih sakalairmaharṣibhih „ „ 40.56
(irregular Vanśastha)
20. Purā kṛitam tasya vimohanam tvayā „ „ 41.26
21. Vimānamāruhya tadā mahāyaśāh SP. Kumāra 7.16
22. Prācetasam chhatramatīva suprabham „ „ 7.17
(irregular)
23. Mahī mahāraudratarā vinaṣṭakaih „ „ 7.41
24. Punah punaścaiva babhūva sangaro „ „ 8.31
(An irregular Vanśastha where *b* and *d* Pādas are deficit by one syllable)
25. Tadīdṛiśam rūpamananya-santatam SP. R. Yuddha 18.46
26. Tato haristāmanusansmaran muhuh „ „ 23.51
27. Tatah Śivo vismitamānasah punah „ „ 24.4
28. Kṣiptam prabhustam śarajālamugram „ „ 24.5
29. Yadudbhavāh sattvarajastamoguṇāh „ „ 26.21
30. Pāhi trayovinśaguṇān suśabditān „ „ 26.22
31. Yadbhaktiyuktāh puruṣāstu nityam „ „ 26.23
32. Hatānimān daityavarān mahāsuro „ „ 48.3
33. Balānvitāh sammilitā mamājñayā „ „ 48.4
34. Niśumbhaśumbho ditijānnideśya „ „ 48.5
35. Pravādayāmāsa mṛidangamardalam „ „ 48.6
36. Bhaṭāśca te yuddhaparāvritāstadā „ „ 48.7
37. Gajādhirūḍhāsturagādhirohiṇo „ „ 48.8
38. Dhvanih śataghnījanito muhurmuhuh „ „ 48.9
39. Padātayo nirvavrajuh hi koṭiśah SP. Umā 48.10
40. Aśuklaśailā iva mattavāraṇāh „ „ 48.11
41. Hayāśca hreṣanta udagrabhūmijāh „ „ 48.12
42. Samīkṣya śatrorbalamitthamāpatat „ „ 48.13
43. Tato niśumbhastuhinācalasthitām „ „ 48.14
44. Bhavādṛiśīnām ramaṇīyavigrahe „ „ 48.15
45. Itīrayitvā vacanam mahāsuro „ „ 48.16
46. Tato'tiruṣṭah samare mahārathah „ „ 48.17
47. Śaraih śitaih śūlaparaśvadhāyudhaih „ „ 48.18
48. Vibabhramustat samare mahāgajāh „ „ 48.19
49. Vibhinnadehā ditijā jhaṣopamā „ „ 48.20

50. Visusruvuh raktavahāstadantare	SP. Umā.	48.21
51. Turangasādī turagādhirohiṇam	,, ,,	48.22
52. Tato niśumbho hṛidaye vyacintayat	,, ,,	48.23
53. Jaḍo bhavet sphītamatirmahāmatih	,, ,,	48.24
54. Jayo'jayo vā parameśvarecchhayā	,, ,,	48.25
55. Upetya sangrāmamukham palāyanam	,, ,,	48.26
56. Iyam hi nūnam surakarma sādhitum	,, ,,	48.27
57. Vadho'pi nārīvihito'yaśaskarah	,, ,,	48.28
58. Vicārayitveti mahāratho ratham	,, ,,	48.29
59. Avocadenām sa maheśī kim bhavet	,, ,,	48.30
60. Uvāca kālīm prati kauśikī tadā	,, ,,	48.31
61. Tato niśumbho'bhijaghāna canḍikām	,, ,,	48.32
62. Tatah samutthāpya kṛipāṇamujvalam	,, ,,	48.33
63. Sa bhinnakhaḍgo nlcakhāna mārgaṇam	,, ,,	48.34
64. Gadām samādāya punarmahāratho	,, ,,	48.35
65. Tato'mbikābhīma bhujangamopamaih	,, ,,	48.36
66. Nipātite'mānabale'suraprabhuh	,, ,,	48.37
67. Avādayacchhankhamarindamam tadā	,, ,,	48.38
68. Tato'ṭṭahāsam jagadambikākarot	,, ,,	48.39
69. Sa daityarājo mahatīm jvalacchhikhām	,, ,,	48.40
70. Triśūlamutkṣipya jaghāna canḍikā	,, ,,	48.41
71. Tato mṛiṣitvā triśikhodbhavām vyathām	,, ,,	48.42
72. Tadastacakrāṇi vibhidya līlayā	,, ,,	48.43
73. Gate'tha sūte munayah suvismitāh	SP. Kailāsa	10.1
74. Idam rahasyam paramam śivoditam (irregular)		
Tasmādanenaiva pathā gatah śivam (irregular)	,, ,,	23.35-36
75. Kadānubhūyānmunivaryadarśanam	,, ,,	10.2
76. Samastasampatsamavāptihetavah	,, ,,	12.44
77. Apādghanadhvāntasahasrabhānavah	,, ,,	12.45
78. Tamīśvarāṇām paramam maheśvaram Tam devatānām paramañca daivatam.		
Patim patīnām paramam parastat Vihāya devam bhuvaneśvareśvaram.	SP. Vāyavīya	6.58
79. Ataśca sankṣepamidam śriṇudhvam	,, ,,	6.76
80. Tatah sa gaurīm giriśo girīndrajām	,, ,,	27.37

Śārdūlavikrīḍita—The metre is employed mainly for prayers and glorifications.

1. Nāśnīyājjalamannamalpamapi vā bhasmākṣadhṛityā vinā SP. Vidyeś. 24.43
2. Ye nindanti maheśvaram trijagatā-mādhārabhūtām haram „ „ 24.46
3. Te dṛiṣṭvā śaśibhāskarau niśidine svapne'pi no kevalam „ „ 24.47
4. Ādāvāmalakāstato laghutarā rugṇāstatah kaṇṭakaih „ „ 25.46
5. Hastāmbhojayugasthakumbhayugalādud-dhṛitya toyam śirah. SP. Rudra. Satī 38.34

   Siñcantam karayoryugena dadhatam svānke sakumbhau karau
   Akṣasraṇmṛigahastamambujagatam mūrdhastha-candrasravat
   Pīyūṣārdratanum bhaje sagirijam trykṣam ca mṛityuñjayam. „ „ 38.34
6. Vande vandanatuṣṭamānasamatipremapriyam premadam.
   Pūrṇam pūrṇakaram prapūrṇanikhilaiśvaryaikavāsam śivam
   Satyam satyamayam trisatyavibhavam satyapriyam satyadam.
   Viṣṇubrahmanutam svakīyakṛipayopāttākṛitim śankaram.
   SP Kumāra 1.1

Prayer of Kārtikeya by Brahmā

7. Dīnānātha maheśa śankrasuta trailokyanātha prabho
   Māyādhīśa samāgato'smi śaraṇam mām pāhi viprapriya
   Tvam sarvaprabhurānatākhilavidbrahmādidevaih stutah
   Tvam māyākṛitirātmabhaktasukhado rakṣāparo māyikah.
   SP. Kumāra 6.11
8. Bhaktaprāṇaguṇākarastriguṇato bhinno'si śambhupriyah
   Śambhuh sambhutanuh prasannasukhadah saccitsvarūpo mahān
   Sarvajñastripuraghnaśankarasutah satpremavaśyah sadā
   Ṣaḍvaktrah priyasādhurānatapriyah sarveśvarah śankarah
   SP. Kumāra 6.12

9. Sādhudrohakaraghnaśankaraguṇo
brahmāṇḍanāthah prabhuh
Sarveṣāmamarādisevitapado mām
pāhi sevāprīya SP. Kumāra 6.13
(Two Pādas only)

10. He sarveśvara bhaktavatsala kṛipāsindho
tvadīyo'smyaham „ „ 6.16

11. Yo dhatte bhuvanāni sapta guṇavān sraṣṭā
rajassanśrayah SP. Umā 1.1

12. Yāvaccandradivākarau nabhasi vā
yāvatsthirā medinī „ „ 15.5

Jyotirilingamāhātmya

13. Yo dhatte nijamāyayaiva bhuvanākāram vikārojjhito
Yasyāhuh karuṇākaṭākṣavibhavau svargāpavargābhidhau.
Pratyagbodhasukhāhvayam hṛidi sadā paśyanti yam
yoginah
Tasmai śailasutāñcitārdhavapuṣe śaśvannamastejase.
SP. Koṭirudra 1.1

14. Etanmandalamadbhutam paraśivādhiṣṭhānarūpam sadā
SP. Kailāsa 23.33

Śālinī—The metre occurs a few times only.

The Prayer of Śiva by Vaiśvānara

1. Sā tvam bandhacchhedaheturyatīnām SP. R. Pārvatī 5.24
2. Nityānityairbhāvahīnaih parastaih „ „ 5.25
3. Kanyādāne sthīyatām cādya Śaila „ „ 48.36
4. Ekam brahmaivādvitīyam samastam SP. Śatarudra 13.42
5. Kartā hartā tvam hi sarvasya śambho „ „ 13.43
6. Rajjau sarpah śuktikāyām ca raupyam „ „ 13.44
7. Toye śaityam dāhakatvam ca vahnau „ „ 13.45
8. Śabdam gṛihṇāsyaśravāstvam hi jighraṣi „ „ 13.46
9. No veda tvāmīśa sākṣādhi vedo „ „ 13.47
10. No te gotram no sajanmāpi nāśo „ „ 13.48
11. Tvattah sarvam tvam hi sarvam smarāre „ „ 18.49
12. Yo viśvātmā karmakālasvabhāvā-
dyarthe śaktiryasya nollanghanīyā
Yasyaivājñādhīnametatsamastam
Namastasmai mahate śankarāya. SP. Vāyavīya 8.32
13. Dyām mūrdhānam tasya viprā vadanti „ „ 12.76
14. Vaktrāttasya brāhmaṇāh samprasūtāh „ „ 12.77

15. Śrutvā vākyam brahmaputrasya nandī SP. Uttara 41.36

Śikhariṇī—The metre has a few occurrences in the Purāṇa.

1. Valakṣam rudrākṣam dvijatanubhireveha vihitam SP. Vidyeś. 25.44
2. Nigīrṇam te sainyam vighasaditijenātha bhagavan SP. Rudra Yuddha 46.13
3. Sthito'smyekah prahvah kimiha karaṇīyam bhavatu me „ „ 46.14
4. Ajeyam tvām prāptah pratibhayamanā mārutagatih „ „ 46.15
5. Vasiṣṭhādyaih śapto bhuvanapatibhih sapta munibhih „ „ 46.16
6. Tatastenoktāste praṇayavacanairātmani hitaih „ „ 46.17
7. Badaryākhyāraṇye nanu harigṛihāpuṇyavasatau „ „ 46.18
8. Tamasvedam ghoram jagaduditayoh sūryaśaśinoh „ „ 46.19
9. Varam prāṇāstyājyāstava mama tu sangrāmasamaye „ „ 46.20
10. Itīdam satputrāt pramathapatirākarṇya kupitah „ „ 46.21
11. Prakāśe'sminloke punarapi mahāyuddhamakarot „ „ 46.22
12. Mahārudrah sadyah sa khalu ditijenātigilitah „ „ 46.23
13. Nirīkṣyaivam pascādvṛiṣabhavaramāruhya bhagavān „ „ 46.24
14. Tato niṣkrānto'sau vighasavadanādvīrakamunih „ „ 46.25
15. Jite tasmin śukrastadanu ditijān yuddhavihatān „ „ 46.26
16. Vinaṣte śukrākhye suraripunivāsastadakhilo „ „ 46.27
17. Pramattairvetālaih sudṛiḍhakaratuṇḍairapi khagaih „ „ 46.28
18. Praviṣṭe pātāle girijaladhirandhrāṇyapi tathā „ „ 46.29

19. Na vai yah sangrāmam tyajati varalabdhah kilayatah.
SP. Rudra Yuddha 46.30

20. Sthito yuddham kurvan raṇapatitaśastrairbahuvidhaih.
„ „ 46.31

21. Vijetum śaileśam kuhakamaparam tatra kṛitavān.
„ „ 46.32

22. Tadīyānniṣyandātkṣititalagatairandhaka-gaṇaih.
„ „ 46.33

23. Yadā sainyātsainyam paśupatihatādanyadabhavat.
„ „ 46.34

24. Karālam sanśuṣkam bahubhujalatākrāntakupito.
„ „ 36.35

25. Raṇasthā sā devī caraṇayugalālankṛitamahī.
„ „ 46.36

26. Tatastvaiko daityastadapi yuyudhe suṣkarudhirah.
„ „ 46.37

27. Raṇe śāntah pascāt pramathapatinā bhinnahṛidayah
„ „ 46.38

28. Viśīrṇastigmānśostuhinaśakalākāraśakalah „ „ 46.39

29. Tato yuddhasyānte bhuvanapatayah sārtharamaṇaih
„ „ 46.40

30. Harastaistaih sārdham girivaraguhāyām pramudito
„ „ 46.41

Sragdharā—The metre is used very rarely.

1. Dhyāyennityam maheśam rajatagirinibham
cārucandrāvatansam
Ratnākalpojjvalāngam paraśumṛigavarābhītihastam
prasannam
Padmāsīnam samantāt stutamamargaṇairvyā-
ghrakṛittim vasānam
Viśvādyam viśvabījam nikhilabhayaharam
pañcavaktram trinetram SP. Vidyeś 20.52

2. Rephāgram lambakāgram karatalaghaṭanam
śubhrapadmasya bindoh S.P. Umā 27.37

3. Ebhiryuktā caturbhih kṣitidharaṭanaye
yogibhirvai dharaiṣā „ „ 27.38

4. Tasmānmantraistapobhirvrataniyamayutairoṣa-
dhairyogayuktā „ „ 27.39

Irregular Verses

1. Yasyāparam no jagaducyate padāt
   Kṣitirdiśah sūrya indurmanojah
   Bahirmukhā nābhitścāntrikṣam
   Tasmai tubhyam śambhave me namo'stu SP. Satī 6.21
2. Nirākāram jñānagamyam param yat SP. R. Satī 6.12
3. Śarvam śāntam nirmalam nirvikāram „ „ 6.13
4. Ekam śuddham dīpyamānam tathājam „ „ 6.14
5. Vidyākārodbhāvanīyam prabhinnam „ „ 6,15
6. Yattvākāram śuddha-rūpam manojñam „ „ 6.16
7. Tasmāttvayā girijā deva śambho SP. Pārvatī 24.16
8. Ebhih sametaih sakalairmaharṣibhih „ „ 40.56
   (A—Indravamśā ; B—Vamśastha ; C—Vamśastha ;
   D—Indravamśā, with one syllable deficit)
9. Vairibhayankara śankara janaśaraṇasya
   Vande tava padapadmam sukhakaraṇasya.
   Vijñaptim mama karṇe skanda nidhehi
   Nijabhaktim janacetasi sadā vidhehi. SP. Kumāra 6.13
   (Probably Gīti with one Mātrā surplus in each foot)
10. He daityanātha kuru nendriyasanghapātam
    Kimarthametadvratamāśritam te
    Prabrūhi kāmam varado bhavo'ham
    Yadichhasi tvam sakalam vadāmi. SP. R. Yuddha 42.31
    (A—Vasantatilakā; B—Upendravajrā; C—Indravajrā;
    D—Upendravajrā)
11. Tasmin mahendrasya gṛihe mahābalo
    Mahāmanā nirjitaloka ekarāṭ.
    Reme'bhivandyānghriyugah surādibhih
    Pratarpitairūrjitacaṇḍaśāsanah. SP. R. Yuddha 57.24
    (A—Indravamśā; B—Vamśastha with one syllable
    surplus; C—Indravamśā; D—Vamśāstha)
12. Phalantyakāle na rasāyanāni SP. Vāyavīya 7,21
13. Nākālato'yam mṛiyate jāyate vā „ „ 7.22
14. Kālena śītah pratibhāti vātah „ „ 7.23
15. Kālaśca sarvasya bhavasya hetuh „ „ 7.24
16. Na yasya kālo na ca banphamuktī ., „ 7.26
17. Līlārucitvādathavā sanghaṭetākhilam ca yat
    SP. Rudra Satī 24.6

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